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ABSTRACT

The spring special theme issue of English Heritage's, "Discover Your Heritage," celebrates half a million years of history. The publication contains a poster and timeline (from Boxgrove to the Channel Tunnel) which should be a useful classroom resource. In the center of the issue is a unique pullout aimed at younger students which continues the theme. The issue contains three articles about using historic sites: (1) describes the organization's new education center at Pickering Castle; (2) tells how writer, Anne Curtis, used a local site in Northumberland for a project work involving art, craft, and design; and (3) focuses on wall paintings. The "Streetwise" section, investigates clues to the past that can be found in the streets of any neighborhood, presents photographs of typical area buildings buildings which represent places where popular diversions were viewed or listened to in past days. The summer issue, "Bringing Real Romans to Life on CD" is an English history publication for young people focusing on the introduction of a series of integrated books/CD-ROMs. The first in the series focuses on Roman civilization in Great Britain. The magazine contains articles on Roman civilization in Great Britain and on visiting historic sites. It also offers clues in words and numbers found in local British streets. The autumn issue, "The Art of Primary History," promotes using the historic environment in elementary education. It focuses on using primary sources to understand history. It includes articles on the transport era in Victorian England, design and technology, museum workshops, and an artist residency program. Includes news and reviews. (BT)

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# Heritage Learning, n14-16, Spr-Aut 1999.

Mike Corbishley, Editor
Ken Glen, Editor

English Heritage Education Service, London (England).

SO 030 943

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The magazine of English Heritage Education Service Spring 1999 Issue 14

# HERITAGE

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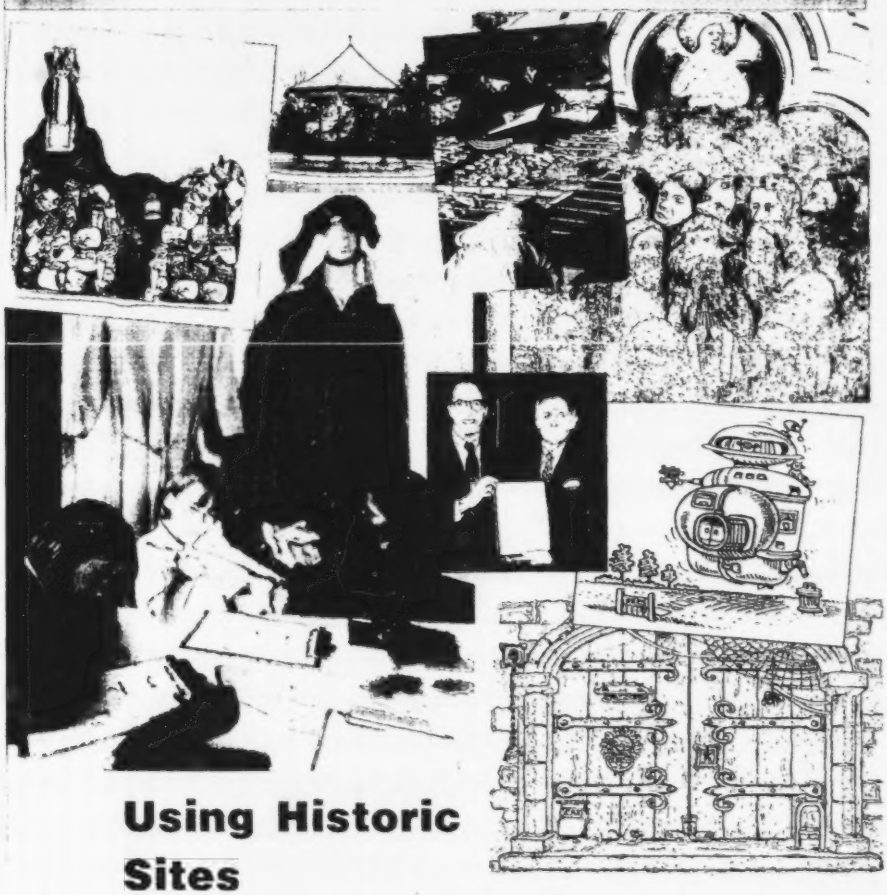


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## Next issue

Eltham Palace - re-opening Henry VIII's suburban residence

## Editorial

This is a special issue of Heritage Learning to celebrate English Heritage's *Discover your Heritage* year. You will find details of our cross-country trails and bumper poster which celebrates, as we approach the Millennium, half a million years of history. Yes, half a million years! In the great scheme of things this Millennium is only part of the human story. We hope you will find our poster and timeline (from Boxgrove to the Channel Tunnel) a useful classroom resource. In the centre of this issue is a unique pull-out for younger pupils. It continues our theme of *Discover your Heritage* - just open the doors!

We are also pleased to announce that we now have a new member of our education team. The Royal Commission on the Historical Monuments of England has merged with English Heritage. The Commission's Education Officer, Laurel Tilbury, is based at the National Monuments Record in Swindon. The service she has provided will be linking with ours to offer enhanced support and resources, especially for local study projects.

*Mike Corbishley*
*Head of Education*


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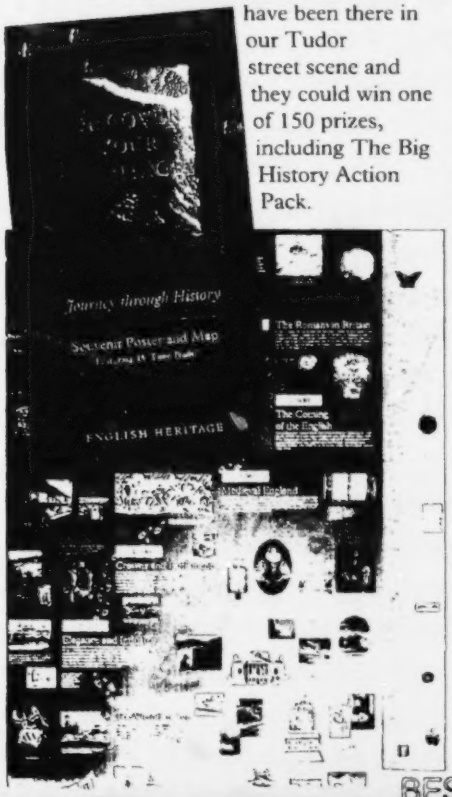
Cover: Pupils studying an artist's impression of Pickering Castle on a site visit (English Heritage Photo Library)

# Journey through History

**English Heritage is delighted to announce that time travel is now a reality! Our theme for 1999 is *Discover your Heritage.***

Journey through history in 1999 on a series of 45 exciting *Time Trails* - walks and tours with an historic theme. Mapped out in nine free region-by-region leaflets, *Time Trails* follow the footsteps of the famous, explore natural landscapes, trace England's military, religious and industrial past and look at buildings from pillboxes to palaces and pubs. Just ring our *Time Trails Hotline* 0171 973 3399 for a free leaflet for your region, or the one you are planning to visit with your class. You can also see all the trails on our WEB site www.english-heritage.org.uk.

The trail leaflets also contain a cartoon-style competition for children - just spot five things which would not have been there in our Tudor street scene and they could win one of 150 prizes, including The Big History Action Pack.



NEW £12.99

**THE BIG HISTORY ACTION PACK**
PRESENTED BY
BLUE PETER'S STUART MILES

Dates never tasted like this! An exciting 75 minute video journey of discovery into England's history - packed with activities to engage children's interest in the past, in or out of school. With 16-page full colour things-to-do booklet inside and free colour *Discover your Heritage* wallchart.

With guest TV personalities including Dave Benson Phillips, Wendy Douglas and Loyd Grossman with the voices of Kirsten O'Brien and Bill Oddie. Among the exciting things to do:

- Get collecting with Loyd
- Grow Charles Darwin's fly trap on your windowsill
- Serve up top Tudor treats
- Road test Roman clothes
- Pets in the past
- Bounce back to health with some medieval medicine
- PLUS the lowdown on time capsules, trams and trains, old photos and papers, William the Conqueror and much more...

*SUITABLE FOR 8-12 YEAR OLDS*
*75 MINUTES, 1999.*
*PLEASE QUOTE PRODUCT CODE **XT14058***
*NB THIS VIDEO IS NOT AVAILABLE ON FREE LOAN. PLEASE SEND ORDER TO ENGLISH HERITAGE, PO BOX 229, NORTHAMPTON NN6 9RY TEL 01604-781163 OR FAX 01604-781714*

***Enclosed with this issue of Heritage Learning is this free full-colour A1 poster outlining the country's history with a timeline of useful dates.***

SPECIAL OFFER

**IDEAL FUND-RAISER**

The Big History Action Pack makes an ideal school fundraising item to sell on to parents. Why not order five or more copies at a time for which you will pay only £10 each and also receive one free copy for the school resource collection! To get you started, we can send you an inspection copy to show to your Governors\PTA. If you wish to take advantage of this, please indicate 'Inspection copy' on the Reader Offer order form on page 14.

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# A real work of art!

**The historic environment offers a wealth of inspiration for project work involving art, craft and design. Anne Curtis tells how she recently used a local site in Northumberland with exciting results.**

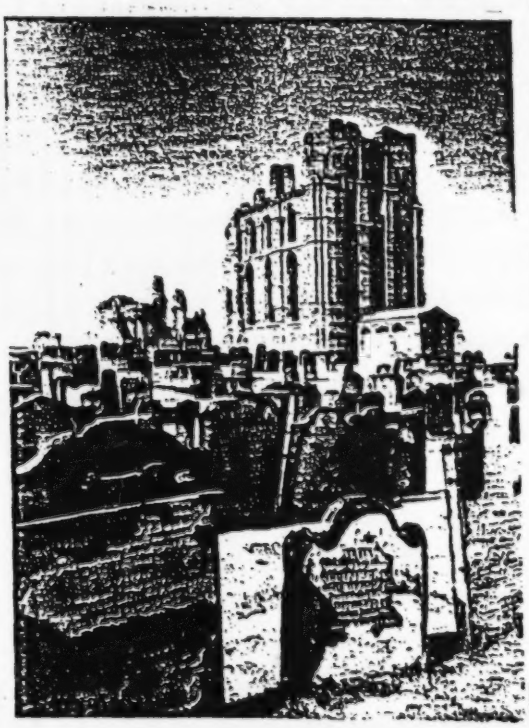
Last November I had the opportunity of taking a class of Year 4 pupils to a local historic site as a focus for art activities. I chose Tynemouth Priory which has a dramatic location on the top of high cliffs overlooking the North sea. My initial intention was to use the site to generate 2-D and perhaps 3-D art work. However, a pre-visit to the priory inspired the idea of taking a Gothic, theatrical approach to the ancient gravestones and the towering, tumbling shell of medieval architecture.

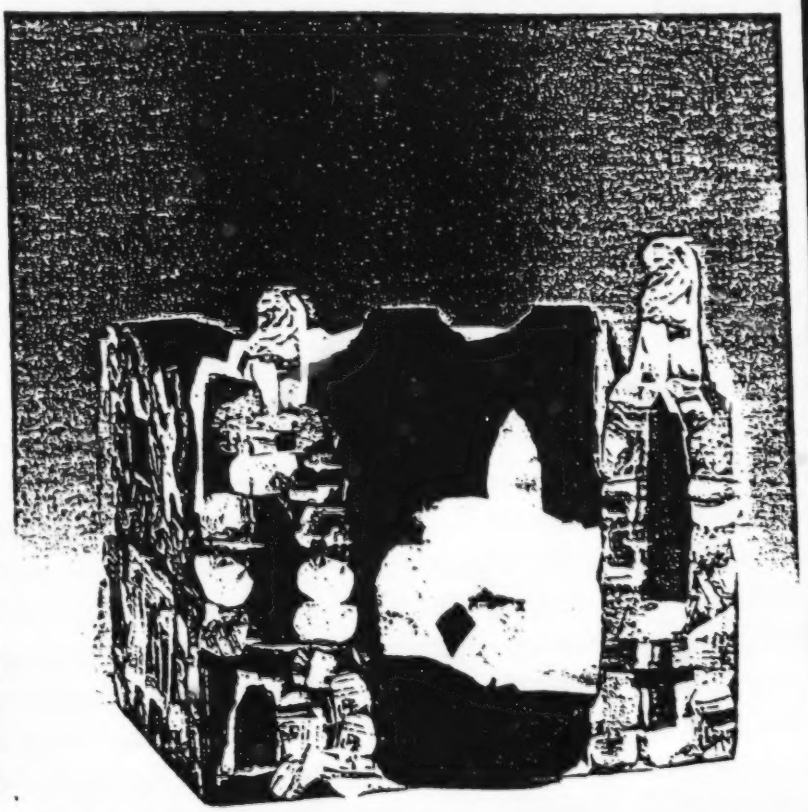
Preparation for the visit included the making of individual sketch and notebooks, such as visual worksheets to encourage pupils to purposely explore the site by detecting shapes of medieval Gothic architecture, symbols carved into the gravestones and details of the grave's owner. I found gravestones to be a wonderful source of visual and textual imagery and the site's eighteenth-century examples with skulls, hearts and hourglass images were especially exciting! We explored the buildings, carved images, weathered surface textures and made rubbings of memorial text and script - linking language, history and sculpture in this wonderfully rich context.

Investigating surfaces.

The pupils were both excited and enthusiastic but remembered to treat the environment and their situation with great respect. They left the site with a rich variety of research material which they could use when developing their artwork in the classroom.

*The gravestones with skulls, hearts and hourglass images were especially exciting!*





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*The quality of detail in finished work reflected the pupils' interest and earlier research.*

As the visit had inspired such a strong visual and text link, I decided to extend the art focus toward illustration, working images and text together. The quality of detail in finished work reflected the pupils' interest and earlier research. Further work explored a 3-D approach by making miniature theatre sets for the interaction of characters. These sets were able to capture the dramatic elements of the site with a dark, monochromatic approach.

On reflection, we were fortunate with the weather but the outcomes of the visit exceeded all expectations. Pupils, working individually, in pairs and in groups were able to discuss, plan, cooperate, make decisions as well as let their imaginations fly. The project emphasised the importance of research in generating high quality art-work. In the future I would use a visit to tie in more of the curriculum such as science (weathering and corrosion) and mathematics (scale) and generate a coherent programme of work around a visit to an historic site. We have yet to work with the sets to explore language, further imagining characters and scripting conversations - that will be next term. I am confident the pupils will remember their visit, as one child marked when their wonderful, Gothic set sculpture was complete... *'It's like you are really there'.*

*Anne Curtis, former advisory teacher, now an art-based educational consultant*

This is one of many case studies featured in our new full colour 36-page book, *Art and the Historic Environment*, which is being published in May. Written for non-specialists, it details a number of ways to use a range of sites for art-based work. It shows how the production of artwork can support historical investigation or be an integral component of a cross-curricular topic. Copies are available, price £6.95 including postage, from English Heritage, PO Box 229 Northampton NN6 9RY. Please quote product code *XP14002*. See Reader Offers order form on p14.

***Tynemouth Priory and Castle is open all year round for free educational group visits. For further details, call our North East Regional Office on 0191-261 1585.***

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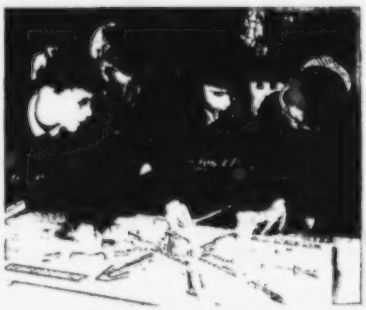
# Pickering - A Model Castle

**Our latest fully-resourced Education Centre has now been opened at this popular North Yorkshire site to support pupils' structured investigation on free visits.**

This castle is extensively used by schools because it is a classic example of a wooden motte and bailey castle which evolved into a large stone fortress and played numerous roles in medieval society. Throughout its continuous occupation its uses included a royal hunting castle, court, centre of regional administration, defensive stronghold and a residence.

As with the development of our other Education Centres, advice was taken from local teachers, culminating in the commissioning of resources, linked to Key Elements in the history curriculum as well as offering cross-curricular activities. For on-site investigation there are 2-D materials such as visual glossaries to identify key features, computer-enhanced line drawings which can be borrowed from the custodian for on-site recording and multiple sets of artists' impressions. Pickering is quite unique in that two different artists were asked to portray the castle as it may have been, offering invaluable material to help teachers show pupils how the past has been interpreted.



Investigating the arrow head handling collection.

The resources can be used as part of a carousel of activity stations, which include:

- a large model of the castle, in three stages, which pupils construct by referring to artists' impressions showing the castle at different stages of its history
- a handling collection of arrowheads, faithfully replicated with the assistance of the Royal Armouries at Leeds
- full size replica costumes of Countess Alice de Lacy and one of her female servants, to underline the presence of women at the castle
- chain mail which pupils can try on, under supervision
- a working model of a trebuchet, complete with mock castle target and differently-weighted missiles

Using the trebuchet model.

- a large model of a stone square keep. Each level can be detached to allow pupils to study the internal layout of rooms, their sizes, uses and interrelation.

For most resources there are extra information sheets and there is a free eight-page booklet for the Education Centre which describes all the resources in detail and offers educational approaches. This supplements a free eight-page teacher's information booklet for the site itself. Teachers should make a free planning visit before they use the centre, to select the most appropriate resources for the group visit and to discuss practicalities with the custodian.

***Pickering Castle is open all year round and is located 15 miles SW of Scarborough. For copies of the free booklets and further information on booking free educational group visits to Pickering Castle, call our regional office on 0191-261 1585.***

CLOCKWISE FROM TOP LEFT: Trying on chain mail; making shoes; the castle in the fourteenth-century; using the large model of the motte and bailey stage of Pickering Castle.

# Know your Place

**Open the doors of this special eight-page pull-out for an attractive, photocopiable classroom resource to use with Year 1 to 4 pupils, encouraging them to look closely at the place where they live.**

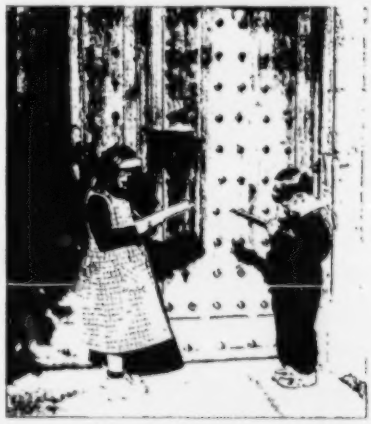
Look at the buildings in your locality with your class and draw or photograph the different types of buildings asked for in the poster. You can use the poster in different ways:

- give a photocopy to each pupil to choose their own images
- photocopy it so that pupils can work on it with parents at home
- invite parents to an exhibition of everybody's ideas
- enlarge it and put it on the wall, changing the pictures and captions daily
- put everyone's pictures on the wall with string pointers to the relevant heading on the poster.

You can use the pullout for work across the curriculum:

## English

To help pupils with their captions, ask them to write down descriptive words while they are looking at the buildings. Look out for colours, shapes, different building materials



and decorative features. Sentences can be written back in class, or you might want to do some cloze work.

## Maths

Finding the biggest or smallest building may involve counting - storeys, windows or doors (confine yourself to one side of the building). You can pace out the length if you can get near enough. Use school as a comparison and do simple sums to find out which is bigger. Use bar charts to show the differences.

## Geography

If you confine your buildings to a small area you could mark them on a large map on the wall, or draw up an illustrated trail. Writing directions to follow the trail will involve using terms like right, left, straight on, and will give practice in using the points of the compass.

## History

Unless your buildings are all fairly recent, you could use them to look at chronology. Make a frieze to go round your classroom (a cheap roll of wallpaper is useful here!). Sort your pictures into date order with your class and stick them on, with the oldest building at one end and the futuristic one at the other. Older pupils can make a timeline by marking off regular intervals to represent blocks of years. They could use a footprint (bring in an old shoe to make prints), or use handprints, or a potato print of a house. Now find the year most pupils were born in and mark this on the line as well to give a reference point.

Pupils can use the words collected for their captions to write a story about one of their own buildings. Alternatively, use the cartoons as a starting point. They could imagine what it would be like to live in the building, or could introduce an imaginary character, like the cat.

### The Grandest Building

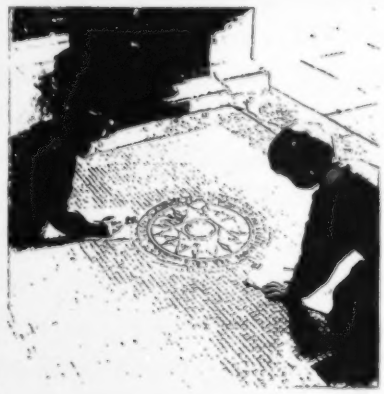
I think the town hall

is the grandest building because it has a very big doorway

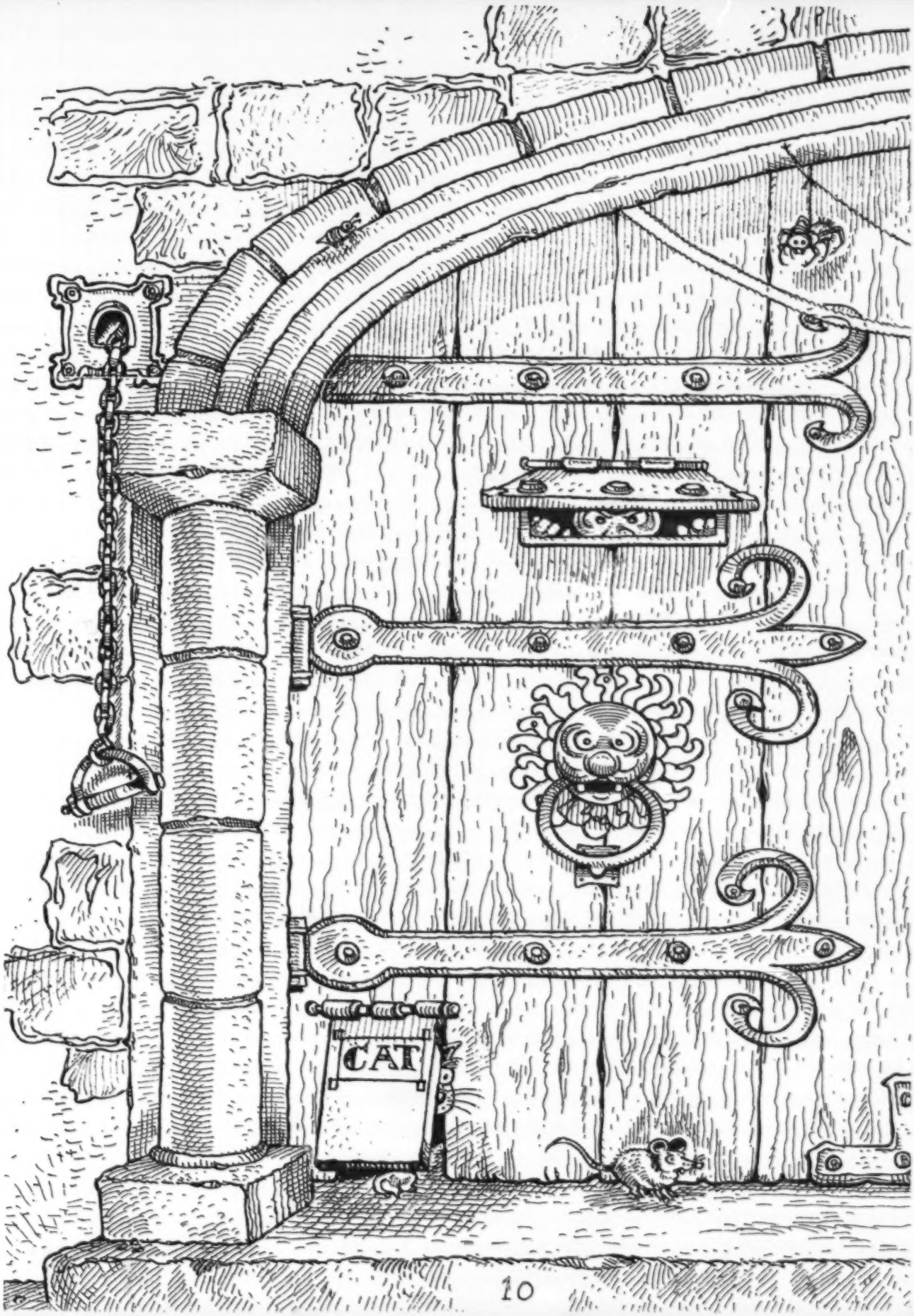
It is made from big pieces of stone

and is coloured mostly pale grey

It is different from my home because it has lots more windows



CARTOON DRAWINGS BY LIN LUTES

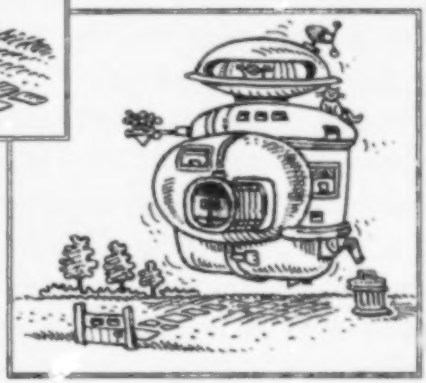

CAT

MY OLDEST BUILDING

MY BIGGEST BUILDING

# Know yo

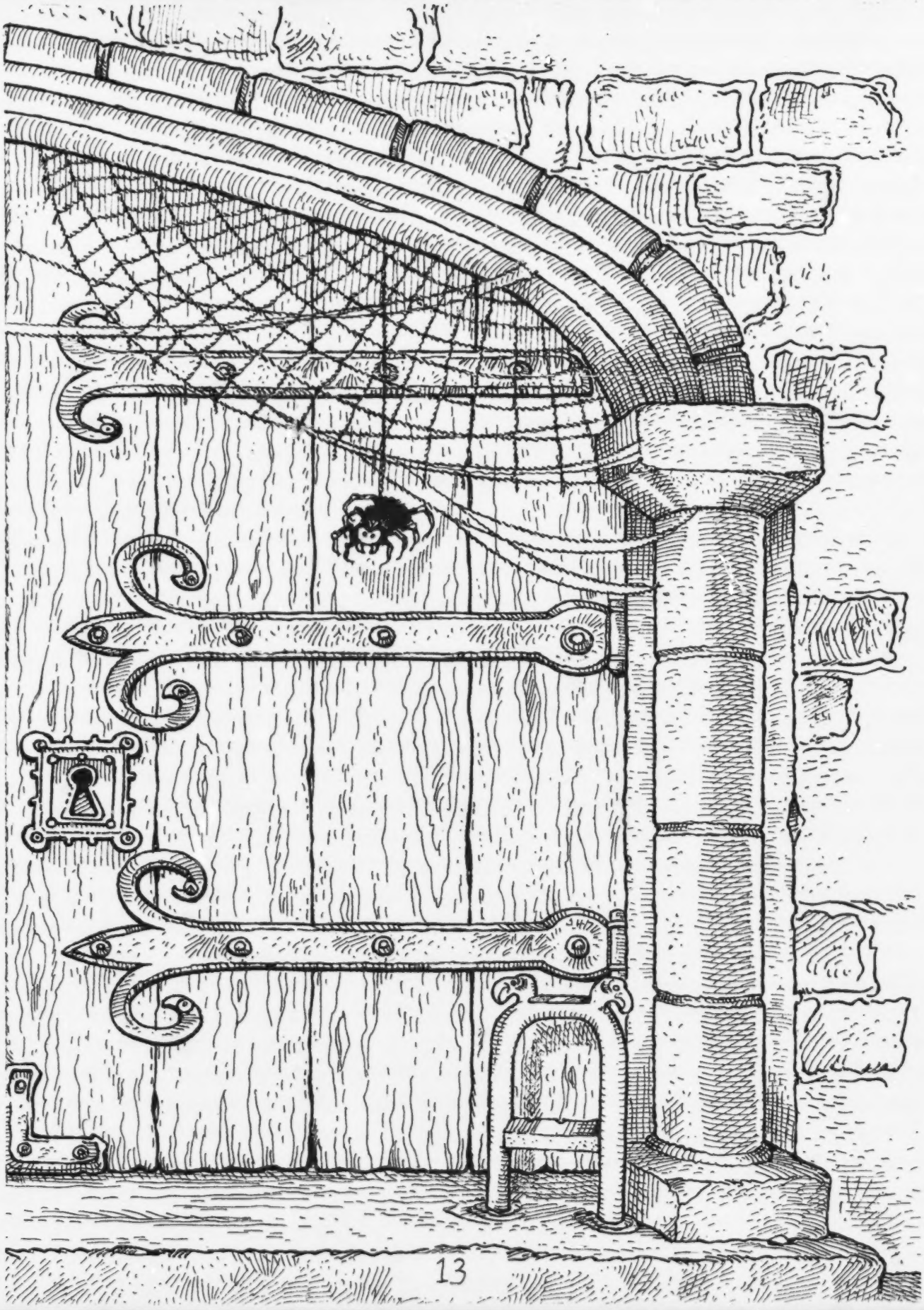
Favourite



Future

Biggest

MY GRANDEST BUILDING



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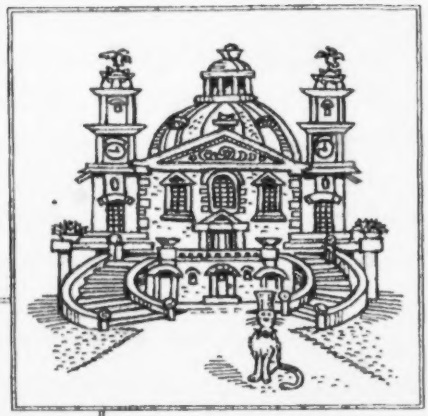
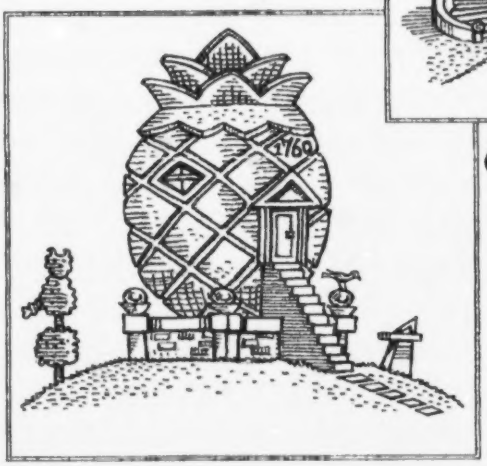


Grandest

Oldest



Strangest

MY BUILDING OF THE FUTURE

MY STRANGEST BUILDING

MY FAVOURITE BUILDING

NEW

**USING HOUSES AND HOMES** **£6.95**

Packed with useful strategies and activities for both local site work and in the classroom, this explores how houses have developed and changed through the ages. It explains clearly the features shared by most dwellings, and shows how to get pupils to ask all the right questions to work out the evidence for themselves. With photocopiable illustrations and photographs showing doors, windows, roofs and building materials over time.

*36PP, 1998 ISBN 1-85074-398-3* ***XP10497***

**THE KEY STAGE 1 CURRICULUM**

**£12.95**

This video follows a project with Key Stage 1 pupils including a visit to a seventeenth-century house, from planning by the class teacher, through working in small groups on site, to follow-up in the classroom and evaluation.

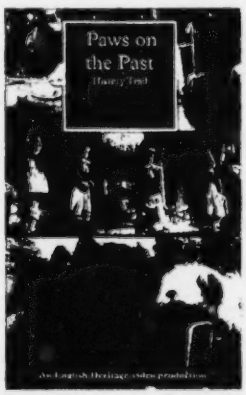
*SUITABLE FOR IN-SERVICE TRAINING*
*19 MINUTES, 1991* ***XT11513***

**HISTORY TRAIL**

**THE MILK JUG MYSTERY** **£12.95**

A fascinating glimpse of the past within living memory, comparing children's lives today with how things were in the late 1940s. Presenter Abby Stone and her puppet dogs Brodsworth and Bromsgrove discover old fashioned clockwork toys, the living room and kitchen equipment around the rooms of a 1940's prefab. With songs, rhymes and simple guessing games to help children compare old and new.

*SUITABLE FOR 5-7 YEAR OLDS. 20 MINUTES, WITH TEACHER'S NOTES, 1997* ***XT14008***




**PAWS ON THE PAST** **£12.95**

Explores the everyday life of adults and children in the past, comparing what we know today with a Victorian household in a big old country house. With the help of young presenter Abby Stone and Brodsworth, a talking puppet dog, a team of young children play a series of investigative activity games, soon discovering how different domestic life was 100 years ago.

*SUITABLE FOR 5-7 YEAR OLDS. 20 MINUTES, WITH TEACHER'S NOTES, 1996* ***XT10837***

***If you want some more ideas, why not try some of the many resources available from English Heritage Education Service? For a full list of over 180 items, see our 1999-2000 Resources catalogue. Simply tick the box on the order form, right, if you do not have a copy.***

**HERITAGE LEARNING READER OFFER**

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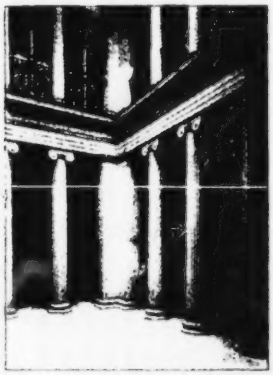
# Up North News

## Free Living at Belsay poster

English Heritage and Northern Arts have produced three large free colour posters recording the work of designers and craftspeople who contributed work towards the highly-successful 'Living at Belsay' exhibition. Each shows how the site stimulated the initial concept and then follows the subsequent design processes.



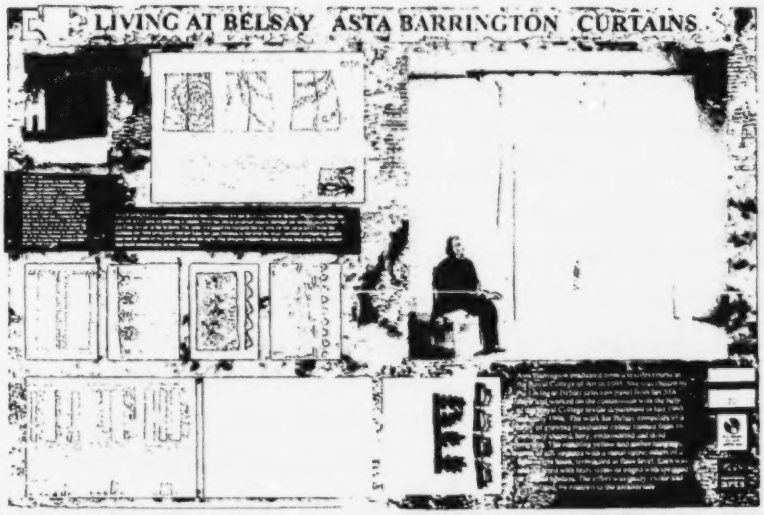
These can be collected from our North East Regional Office in Newcastle (see address below), or from the site.

## Greek myths & legends

These free half-day workshops will be held on June 21-23 at Belsay Hall, Northumberland, one of the finest Greek-revival houses in the country. The workshops are only open to schools studying the Greeks this year and will help teachers to stage their own workshops in the future. All sessions are suitable for KS2 teachers with groups of between 25-35 pupils.

## Shakespeare on site

Following the success of these theatre workshops in 1998, they are being repeated in 1999 at Aydon Castle, Northumberland, September 20-22 and Warkworth Castle, Northumberland, April 21-23. These free workshops aim to show teachers how easy it is to use sites as a venue for drama to support work in history or to interpret historic texts and scripts. It is hoped that after the session teachers will feel confident at delivering their own workshops in the future. To gain maximum benefit from these workshops teachers will be expected to be studying the Tudors at the time or using Shakespearian texts for work in English or drama. The workshops will be half day, based around one of four Shakespearian plays which you will select when booking.




Similar training workshops can be arranged on request at Bessie Surtees House, Newcastle upon Tyne for teachers working with groups of no more than 35 pupils. Please contact the Theatre Royal direct on 0191 244 2508 to discuss a programme and then book your visit through English Heritage Educational bookings.

## Museums Week 17-21 May

A number of full-day workshops are being held at Chesters Roman Fort and Corbridge Roman Site, Northumberland, Aldborough Roman Town and Richmond Castle, Yorkshire and Furness Abbey, Cumbria. These will show teachers and pupils how they can use the artifacts in a museum to stimulate ideas for large pieces of artwork, including large textile collages, low relief friezes and mosaic pavements. The work will remain on site during the week for the public to view and can then be collected by teachers. Participating schools will be sent information on how to prepare for these workshops, what they will be doing and what to bring.

## Archaeological excavations at Whitby Abbey

After the success of the pilot projects in 1998 we are extending opportunities for schools in 1999. Teachers are now invited to bring groups of up to 35 pupils to visit the excavations. On site, pupils will be given a guided tour of the excavations, a chance to speak to working archaeologists, and there will be a range of practical activities to support cross curricular work. We anticipate offering slots for schools from 7 June to 16 July. Each session will last from 10am-12.30pm approx. They will be led by an on-site teacher with the assistance of archaeological staff.

***For further information and to register your interest in any of the workshops or events listed on this page, please contact Education Bookings, English Heritage, 41-44 Sandhill Newcastle upon Tyne, NE1 3JF. Tel 0191-261 1585.***

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# Our Painted Past

**The wall paintings in the care of English Heritage are one of our greatest but little-known treasures - ranging from the painted niche at Lullingstone Roman Villa in Kent to the First and Second World War graffiti in the detention cells at Richmond Castle in North Yorkshire.**

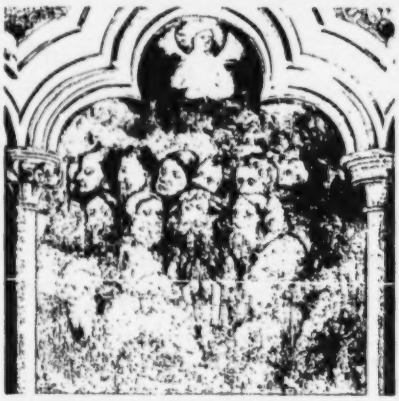
Wall paintings are excellent sources of information about the past. They highlight the ideas, beliefs and attitudes of people in different periods, giving teachers good source material for an historical enquiry. From March to November this year, English Heritage will be touring a special exhibition about its own wall paintings and about the advice, service and funding which it provides for those paintings in private ownership. You will find the exhibition schedule on the next page.

## Painting a picture

Scientific studies of wall paintings have helped us build up a picture of how wall paintings were put together. For example, analysis of microscopic particles of paint allow us to identify the pigments.

Once the surface was prepared the outline had to be drawn, using dilute charcoal or pigments. Snap lines were also used, that is a piece of string pressed into the surface of the plaster while it was still wet. The outline was sometimes drawn full size on paper, known as a cartoon.

**Colours**
black - charcoal
red - clay with a high concentration of iron
vermilion - bright red from powdered cinnabar
yellow - clay, and lead tin.
green - from malachite, bright green
greens - copper minerals
blue - azurite
ultramarine - bluey green from lapis lazuli
white - lead
gold and silver leaf - from the real thing



A painted scene from the Chapter House at Westminster Abbey.

BELOW: One of a series of paintings depicting the life of Hercules at Bolsover Castle, Derbyshire.

## Paintings and conservation

If you cannot visit the exhibition or one of English Heritage's sites which have wall paintings, you may find good examples in your own locality - in a church, for example. If you do visit with your pupils, one of the first things to do is to examine the painting carefully, asking lots of questions. You might ask them to approach the painting from the point of view of a conservator:

- Wall paintings are affected by the environment they are in. Look at the surrounding of the painting. Are the walls, ceilings or roof damaged in any way and does it affect the painting? Ask pupils to record the environmental conditions.

## Educational approaches

If you are visiting a site where there is a wall painting, you will find that it will provide opportunities for work in a range of subjects, besides history. For example, you could:

- use the fragmentary nature of some paintings to ask pupils to fill in the missing areas from sketches made on site

- experiment back in school with powder paints mixed with oil or egg white and test their reaction to different environments - left on a radiator, or in sunlight or in a damp room, for example

*They highlight the ideas, beliefs and attitudes of people in different periods, giving teachers good source material for an historical enquiry.*

Horsham St Faith Church, Norfolk. Conservation in progress on a 13th-century wall painting.

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**Richmond Castle, North Yorkshire showing a detailed pencil drawing of 'Kathleen' from 1916. 'Kathleen' was a prisoner's mother carefully drawn on a wall at Richmond Castle. The Castle was used to keep prisoners of conscience during the First World War.**

■ develop the story depicted in a painting for storytelling, role play or creative writing.

## Wall paintings today

Painting outside walls, often on a grand scale, continues to be a popular form of expression today for cultural purposes, to make political statements, to promote civic pride and to develop community relationships. Ask your pupils to look out for modern wall paintings in their own area - they will be surprised at how many there are, once they start looking.

*Amanda Feather*
*Education Officer, South West Region, English Heritage*

Pupils could listen to the story whilst looking at the picture on site, for example the legend of St. George slaying the dragon on a visit to Farleigh Hungerford.

***The story of George and the dragon.***

*Saint George is thought to have died in AD 303. He is the patron saint of England but was born in Cappadocia (eastern Turkey). The details of his life are unclear - much is in fact myth. The most popular of the legends that has grown up around him is his encounter with the dragon. A pagan town in Libya was being continually harassed by a dragon. The dragon had skin like a crocodile, wings, huge claws and fiery breath. The people who lived there first tried to make the dragon go away by offering sheep to it. This did not work and the dragon kept coming back to frighten the people of the town. They then tried to pacify the dragon by sacrificing members of their own community to it. When the dragon would not go away the king's own daughter was chosen as a sacrifice to it. The princess was taken out of the safety of the palace walls and left defenceless to face the monster alone. The dragon represented destruction and evil. George was a knight and a Christian. He came across the princess with the dragon and fought it to the death. After saving the princess and the town thousands of the people from the town were baptised and became Christians.*

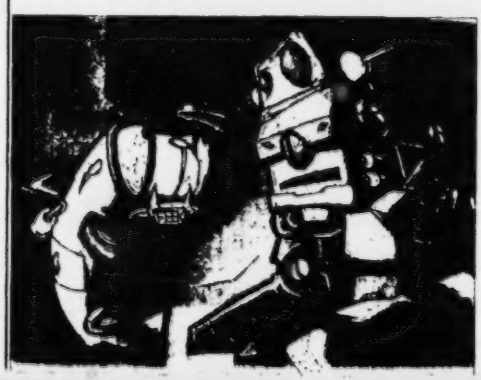
**St. George killing the dragon, Farleigh Hungerford Castle.**

Pupils can be asked, back at school, to tell the story of the painting in cartoon format. Divide a sheet of paper into six or eight, get pupils to think about six or eight events in the story, one for each box, and to make a cartoon drawing to illustrate a part of the story. Then write one sentence for each one describing the scene.

Words that describe the painting can be collected on site and used back at school as a word bank to write about the painting. This will develop sequencing and chronology skills as well as choosing important elements and summarising events.

This article was taken from an 8-page booklet for teachers which is available free from English Heritage. Please tick the box on page 19 if you would like a free copy. There is also a book which accompanies the exhibition called *Our Painted Past: Wall paintings of English Heritage* which can be ordered by post, price £8.95.

**BELOW: A modern painting on a billboard, Bristol.**



**Exhibition tour schedule:**
16 March-11 April Chapter House, Westminster Abbey, London
17 April-9 May Farleigh Hungerford Castle, Somerset
15 May-6 June Richmond Castle, North Yorkshire
12 June-4 July Belsay Hall, Northumberland
10-31 July Stokesay Castle, Shropshire
7 August-5 September Portchester Castle, Hampshire
11-29 September Lanercost Priory, Cumbria
9-31 October Bolsover Castle, Derbyshire
4-28 November Castle Acre Priory, Norfolk

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## Visiting Historic Sites 1999-2000

This new 48-page full-colour free guide is packed with activities and planning advice for making site visits and using your locality across the curriculum. It contains full region-by-region listings of over 400 English Heritage sites, with maps and information on how to book free educational group visits.

***For your free copy simply tick the box on the Reader Response Coupon, right.***

## Darwin's home wins award

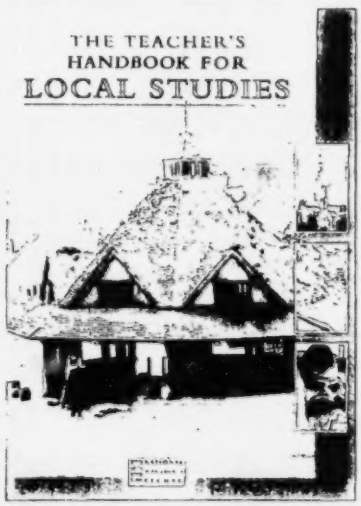
Down House in Kent, Charles Darwin's home for 40 years, has won an 'Interpret Britain' Award from the Society for the Interpretation of Britain's Heritage, recognising the house as one of Britain's best-interpreted historic sites. Using photographic and documentary evidence, the study, billiard room, dining room, drawing room and hall have all been restored as closely as possible to their appearance in the last years of Darwin's life. Upstairs, there is a permanent exhibition devoted to different aspects of Darwin's life and work, including a display of memorabilia, including his beetles collection, pistols and microscope as well as his log book from his five-year voyage aboard The Beagle.

***Free educational visits to Down House are available on a timed basis only as space is limited. For advance bookings call 0171-973 3485.***

## Joining Forces

Following a recent Government Review, English Heritage and the Royal Commission on the Historical Monuments of England are merging as from 1 April 1999 to form the 'lead body' in the heritage sector. This will allow us to build on each other's strengths and in particular to develop our Education Service further.

Many schools may not yet be aware of the importance of the National Monuments Record, based in Swindon. This is the principal public archive for information about England's historic environment, containing more than 12 million photographs, drawings, reports and plans. We are pleased that from April 1999, their existing education service, including Education Officer Laurel Tilbury, has joined with us to offer enhanced support and resources, particularly for local study projects. Current services include aerial photograph packs, listed buildings information and a Teacher's Handbook for Local Studies.




***Look out for a fuller report on the work of the NMR in a future issue of Heritage Learning.***

## Over 180 Class Resources

Our biggest-ever Resources catalogue is now out. The 1999-2000 edition contains 35 new items including a superb new Book\CDROM, *Real Romans* (full details in the next Heritage Learning), *The Big History Action Pack*, our new *Primary History* teacher's guide and much, much more.

***You should receive a copy of the catalogue with this magazine, but if not, simply tick the box on the Reader Response Coupon.***

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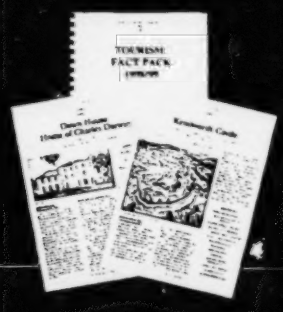
## Workshop What's On

We will be running a wide programme of workshops, events and teacher familiarisation courses at sites around the country over the Summer term. Themes range from Monumental Music Making and Storytelling to art, wall paintings and mosaic making.

***For further details of what's on in your Region, tick the box on the Reader Response Coupon.***

## GNVQ Open Days

We are currently running a series of Open Days for tutors at ten key sites around the country, where there will be an opportunity to look at the site and at the resource materials available. Space is limited so all places must be booked (entrance will be by ticket only). If you are interested in attending, please call us now on 0171-973 3442. The remaining open days (1-4pm) will be held at:




Brodsworth Hall, Doncaster, South Yorkshire 30 April
Pendennis Castle, Falmouth, Cornwall 6 May
Carlisle Castle, Cumbria 19 May
Kenwood, London 21 May.

***For a full list of resources, including our new series of free eight-page tutor and student booklets, tick the box on the Reader Response Coupon.***

## Using historic sites, buildings and the local environment at Key Stages 1 and 2

This subsidised three-day course for initial teacher training students and newly qualified teachers will be held in Newcastle upon Tyne from 14-16 June. The course tutoring will be led by Education Officers from English Heritage, and there will be presentations from Gill Watson, the QCA's Professional Officer for History and others. There will be practical sessions on sites, and workshops in drama and art, aimed at the non-specialist. Places are strictly limited so early booking is essential to avoid disappointment. The costs are only £30 (residential) and £20 (non-residential).

***For further details tick the box on the Reader Reply Coupon or call us on 0171-973 3442.***

## Windows on the Past

Please note that the annual subscription rate for our teacher's membership scheme has been increased slightly to £29 as from 1 April. Membership offers outstanding value, giving establishments four transferable staff passes entitling free entry all year round to our sites, as well as offering a comprehensive range of support material.

***For full details of how to join, call us on 0171-973 3442 or tick the box on the Reader Response Coupon.***

## READER RESPONSE COUPON *Please tick as appropriate*

***Please send me:***

Free 1999 *Visiting Historic Sites* booklet ☐ Free leaflets stock list ☐ Free 1999 *Resources* catalogue ☐ Details of GNVQ resources ☐ *Our Painted Past* booklet ☐

Details about *Windows on the Past* membership ☐ Details of 1999 Workshops and events ☐ Details of NQT course in Newcastle ☐

Name.....

.....Address.....

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Postcode..... Membership number (if applicable).....

***Please return in an envelope to English Heritage Education Service, Freepost (WD214), London SW1E 5YY.***

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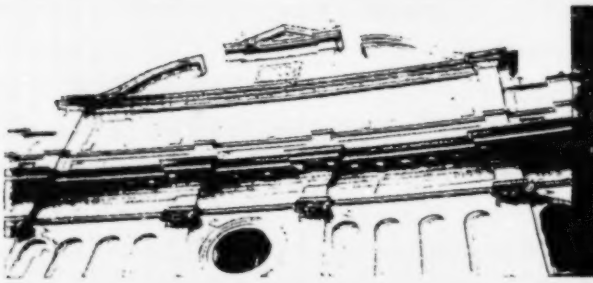


# Streetwise

Streetwise investigates the clues to the past that can be found in the streets near your school!

# Out on the town

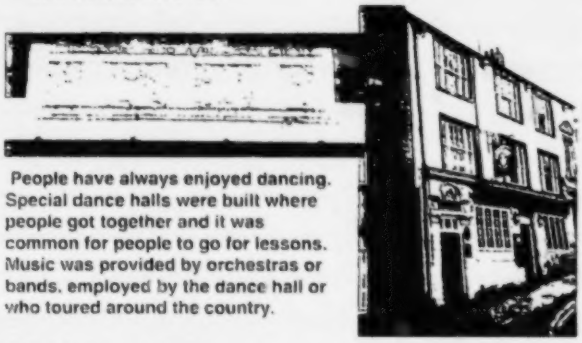
**Ever wondered how your parents, grandparents or even great grandparents entertained themselves in the evening? Although you will hear older people say 'times were harder and people did not have as much money then', most people did have some leisure time, even if it was only spent going out on weekends. Look out for buildings in your area like the ones below.**

Before television was widely available, most people could only see a film by going to a cinema. Fifty years ago this was the great national leisure pastime and cinema buildings were often very grand, with striking architectural designs.

Most people like listening to music. Before tapes and CDs were invented people went to Music Halls to have fun.

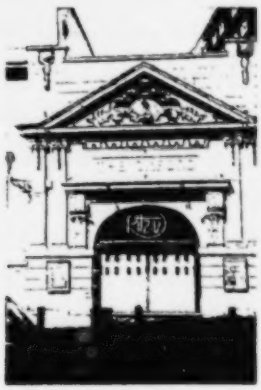
Large buildings could be hired for parties or dances and were built to be stylish and glamorous. Large companies often hired these rooms for special formal celebrations such as Christmas, major anniversaries or the retirement of important people who worked for the firm.

If you wanted to see a play, show, opera or a ballet you went to a theatre. The best seats were usually at the front while those people who could not afford much bought cheaper seats at the back or on upper levels called 'circles'.



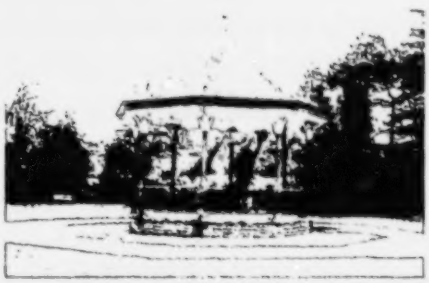
People have always enjoyed dancing. Special dance halls were built where people got together and it was common for people to go for lessons. Music was provided by orchestras or bands, employed by the dance hall or who toured around the country.

Drinking was a form of leisure. Unlike today, women were not always welcome in a public house. Some would only allow women inside if they sat in a separate room. This pub is named after a medieval form of entertainment, cock-fighting.



As people's tastes changed and new styles of music and dancing became popular, buildings needed to change to adapt to these newer forms of entertainment.

Many buildings which were used for past forms of entertainment have been demolished. Some, however, are very special and cannot be pulled down, but what do we do with them? Can you suggest what this old theatre could be used for?



In Victorian times most towns and cities built parks and public gardens to provide healthy, open spaces. At weekends people could stroll, admire the gardens, hire a boat on the lake or listen to a brass band, playing on a bandstand.

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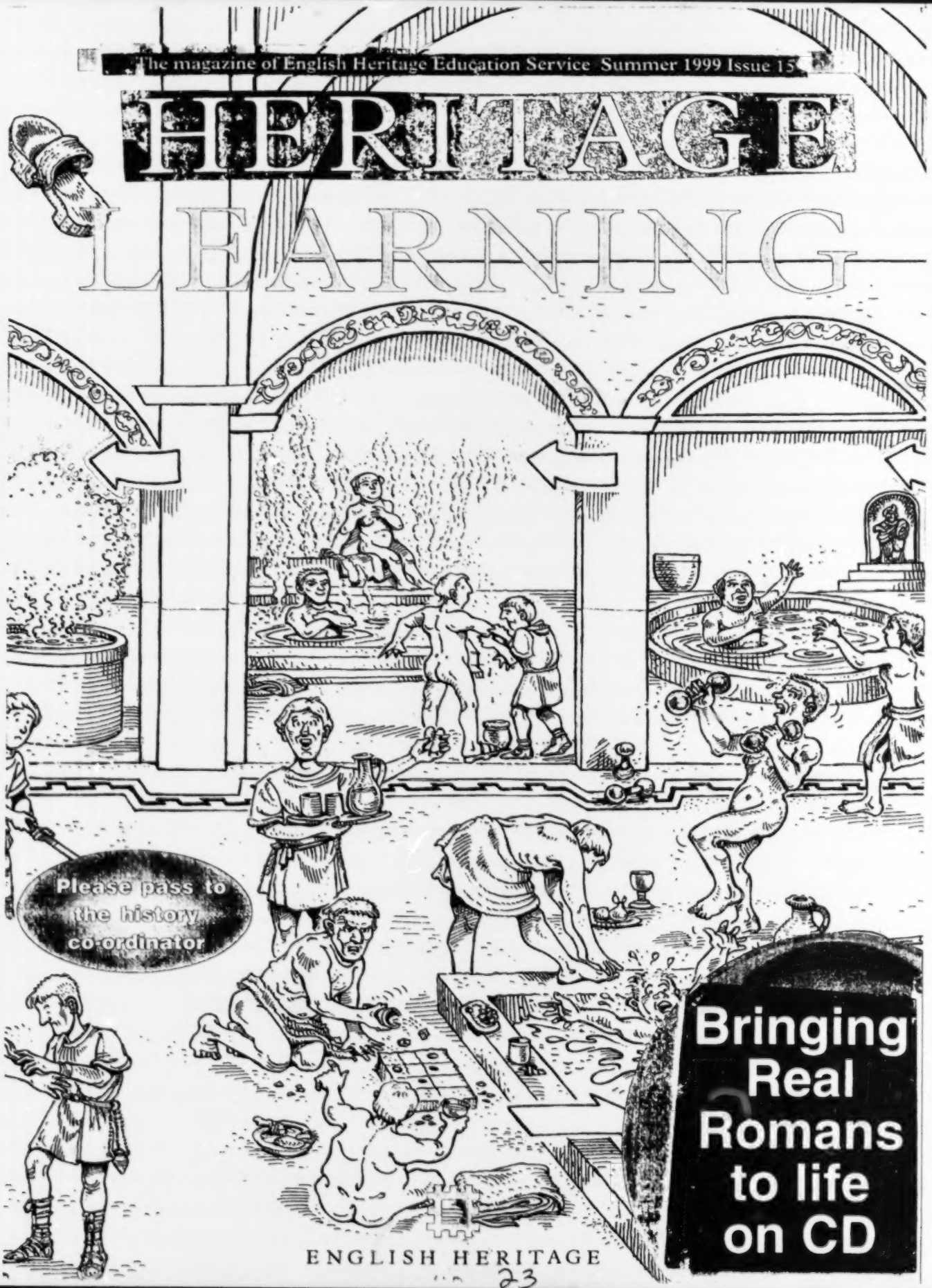
The magazine of English Heritage Education Service Summer 1999 Issue 15

# HERITAGE LEARNING




**Bringing Real Romans to life on CD**

ENGLISH HERITAGE

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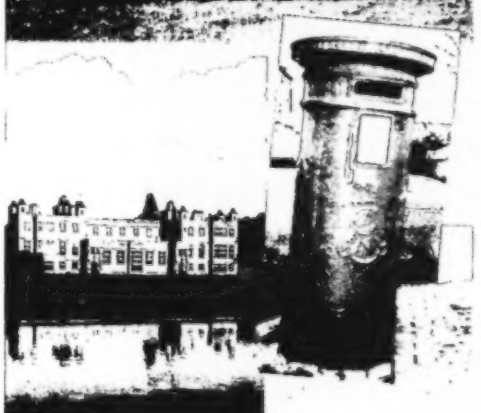

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## Editorial

We are delighted to announce that our service has now entered the digital age, with the launch of an exciting new series of integrated book\CDROMs (see right) which we are producing in partnership with TAG, a major educational software company. Also in this issue, you can read about some of the many interesting new exhibitions, site developments and openings this summer at our sites all around the country. We aim to offer you a warm welcome whenever you make a visit to English Heritage properties, whether with an educational group on a free visit, as Windows in the Past teacher members, or with your family. But there are many other ways of using historic sites, and in this issue we also feature the historic landscape, museum-based work and role play.

In the next issue of Heritage Learning, we will be making a major announcement about changes in English Heritage's regional work, and are pleased to tell you that there will be an expansion in our education service to bring you better support than ever before. Don't miss it.

*Mike Corbishley,*
*Head of Education*


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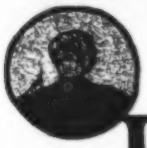
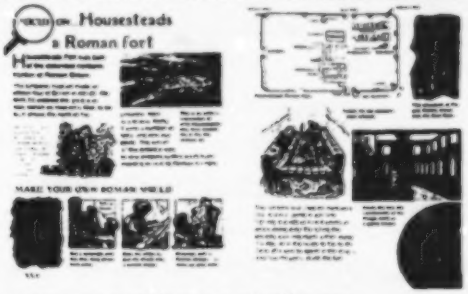
Cover: The public baths in a Roman town, cartoon by Dai Owen, from *Real Romans*, see page 3.

**Next issue**
Using historic sites in the new National Curriculum



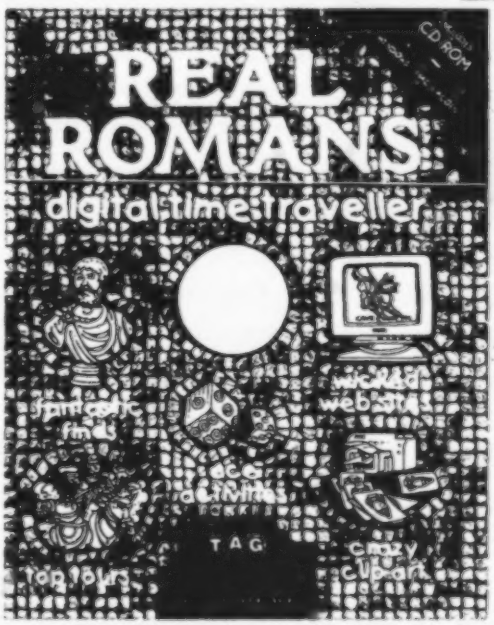
# Real Romans

## Digital Time Traveller




**We are proud to announce the publication of *Real Romans*, the first in a new series of interactive history book\CD ROMs which create an exciting classroom teaching or homework resource for pupils.**

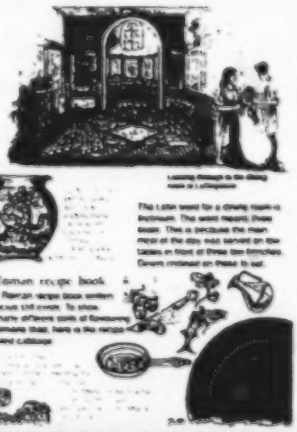
With a few clicks of the mouse, you and your pupils can travel back to the days when the Romans ruled Britain by exploring three key Roman sites - a fort, a country villa and a busy town. This unique resource is the result of a collaboration with leading multimedia specialists, TAG Developments. We began with the aim of extending our range of print based resources into digital format, without the technology taking over, as we know that using software is only a small component of a much broader learning experience. Teachers and parents need lots of help to properly exploit the advantages of these exciting electronic resources and integrate the non-expert use of ICT into history curriculum work. Print and electronic media are different, both with particular strengths and weaknesses. The book\CD format combines the strengths of each medium to produce a properly integrated resource, beyond simply replication.




The educational approaches have been written by Mick Cooper, formerly Director in the IT Unit at Homerton College, Cambridge, and Mike Corbishley, Head of Education at English Heritage and well-respected writer of children's books on the Romans and the ancient world.

### Virtual tours

*Real Romans* focuses on Housesteads Roman Fort, Lullingstone Roman Villa and Wroxeter Roman City, each specially photographed so that pupils can explore independently on the CD or take a guided tour. The book introduces the sites with poster spreads and general information about what to look for. 'Finds' from the sites are accessible in the Museum section. Pupils can access a wide range of reference material, including colour photographs, maps, artists' impressions and diagrams.



### Activities

The full-colour 48-page book has clear, easy to read text for pupils and detailed cartoon scenes. It is full of information about the history of Roman Britain and everyday life in Roman times, with a timeline. The book includes a Roman board game to play, instructions on how to make Roman food and plan your own mini-excavation, amongst other activities. The interactive activities on the CD include writing a Roman postcard, designing a mosaic, piecing together a Roman picture jigsaw and playing a game of knucklebones. The CD provides a selection of clip art including illustrations from the book, maps and finds which pupils can use in their project work. If you are connected to the Internet you can log on to the *Real Romans* link page to visit related web sites.

### System requirements

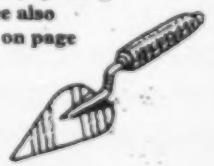
For Acorn, Mac and Windows 95\98. For technical support queries please contact TAG Customer Services on 01474-537886.

### What next?

We are already working on *Real Castles*, the next title in the Digital Time Traveller series, which will be available in Spring next year.

## Reader Offer

***Real Romans* is available now for only £14.99 including postage. Please send orders to English Heritage, PO Box 229, Northampton NN6 9RY, quoting Product code XT14064. See also Reader Offers order form on page 13.**

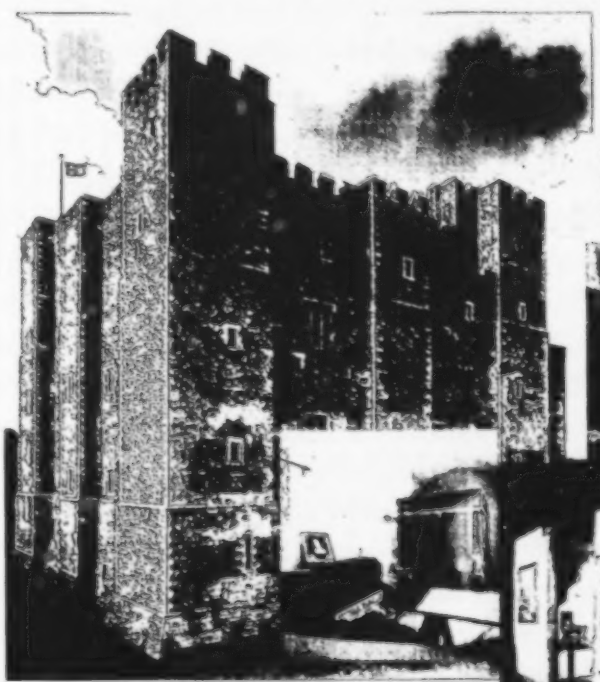


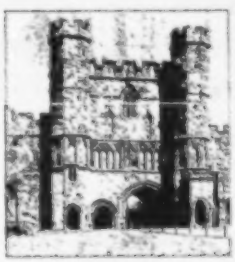
# The best school days out in history start here

**We welcome educational groups free of charge to over 400 spectacular historic sites, covering a huge span of time from prehistory to the Second World War, including well-preserved Roman villas and forts, spectacular medieval castles and abbeys, early industrial sites and grand Victorian houses. Here is a taste of what's new around the country this summer.**

## SOUTH EAST

Visitors to **Dover Castle** can now take a journey back to Tudor times and the life of Henry VIII with a new interactive exhibition, *A Castle Fit For A King*, based on his reception to the castle in March 1539. From the original inventory of the King's possessions, experts have recreated the scenes in the castle as it was made fit for his arrival, with the aid of special lighting, audio and sensory effects. The rich interiors such as the presence chamber where subjects were presented to the King, have been recreated using documents, manuscripts and paintings from the Tudor period. There is a recreation of the Royal Bed Chamber with the King's travelling chests, personal effects and favourite possessions. The exhibition adds to the many different stages of history which can be explored at Dover Castle, from the *Siege of 1216* exhibition to the Secret Wartime Tunnels from where Churchill masterminded the evacuation of troops from Dunkirk in the Second World War. For further information about pre-booked educational party visits to the castle, ring 01304-225229.

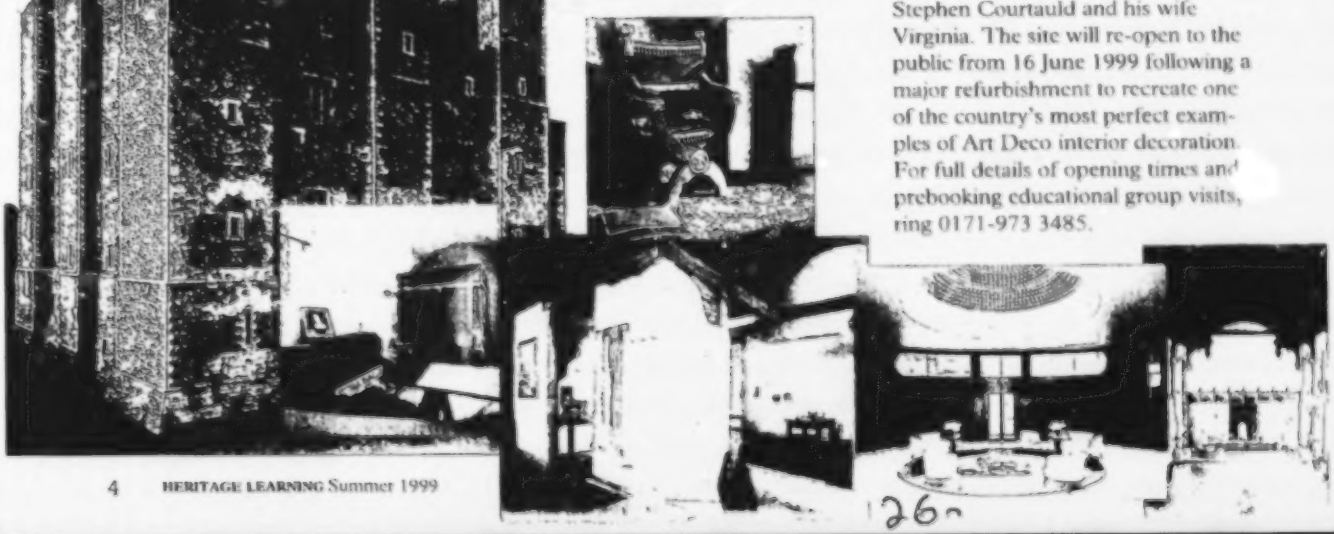




Also opening in July is a new interactive Discovery Centre at **1066 Battle of Hastings Abbey and Battlefield**, East Sussex, with a wide range of hands-on activities. The centre will be available to booked school groups and open to families at weekends and in school holidays. For further details ring 01732-778027. A teacher's handbook to Battle Abbey will also shortly be available, price £3.95.

## LONDON

**Eltham Palace**, the boyhood home of Henry VIII and one of England's largest but least known medieval Royal palaces, stands just 200 yards from a suburban high street in south London. Set within beautiful grounds, with a moat, the remains of Eltham Palace consist of a magnificent 15th-century Great hall, combined with a spectacular 1930s country house, a showpiece of sophisticated style and glamour built by the millionaire Stephen Courtauld and his wife Virginia. The site will re-open to the public from 16 June 1999 following a major refurbishment to recreate one of the country's most perfect examples of Art Deco interior decoration. For full details of opening times and prebooking educational group visits, ring 0171-973 3485.





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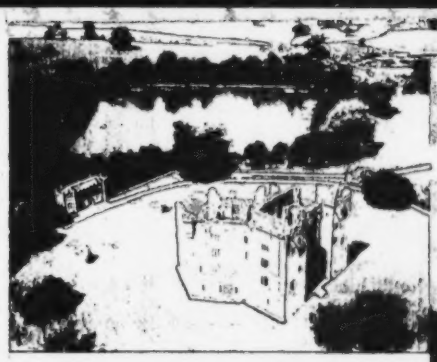
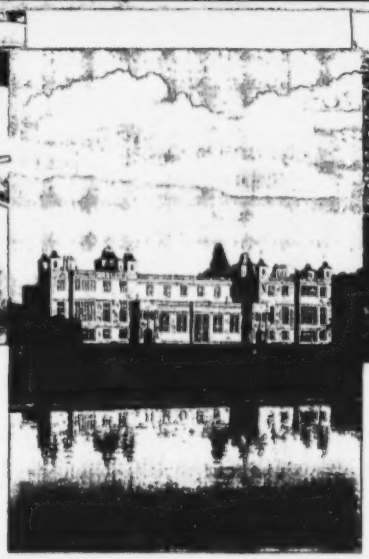
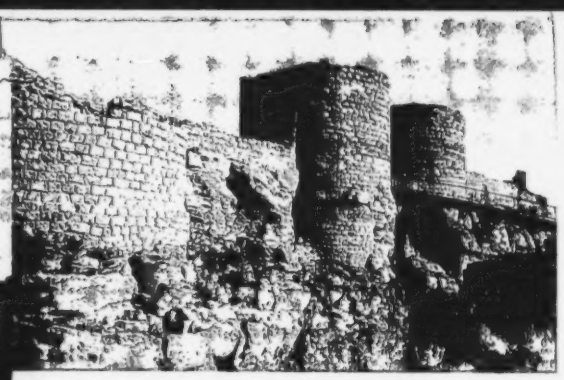




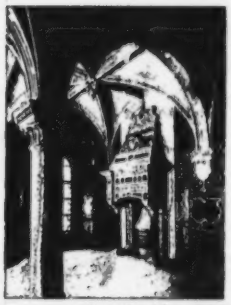


## SOUTH WEST

June sees the end of a three-year conservation programme at **Old Wardour Castle**, Wiltshire (above). Now that all major works have finished the castle can once again be fully explored.

## EAST MIDLANDS

The seventeenth-century 'fairytale' **Bolsover Castle** in Derbyshire is currently being transformed into one of the best conserved and best presented historic properties in the Midlands. A new visitor centre has now opened, and the Little Castle, (left) is being restored. For a free 8-page teacher's site information booklet ring 01604-730325. There will be a children's festival at Bolsover on 4 July, with a host of activities to watch and perform including music, dance and drama.



## WEST MIDLANDS

The new Jerwood Foundation Sculpture Park has just been opened to the public in the historic parkland surrounding **Witley Court**, the magnificent ruined Victorian mansion near Worcester. The Sculpture Park will open with just a small number of modern pieces, growing to a full collection of 30-40 over the next few years. The landscaped grounds, fountains and woodland are currently being restored to their former glory and a new visitor centre has recently opened. For a free eight-page teacher's information booklet, ring 01604-730325.

## EAST OF ENGLAND

Visitors can watch work in progress as the walled kitchen garden at **Audley End House** in Essex (above) is being restored to its original nineteenth-century appearance. This innovative project is a unique collaboration between English Heritage and the Henry Doubleday Research Association, the country's leading organic gardeners.

## NORTH EAST

A new wet weather Schools' Base has recently been opened at **Housesteads Roman Fort** (below). It can be used to brief pupils prior to their investigation of the fort, as a rendezvous point at the end of the visit, for eating packed lunches or as a storage area for coats and belongings. The use of this room is free and should be booked at the same time as your visit to the fort. Tel 0191-269 1227\8 for details.

## VISITING HISTORIC SITES

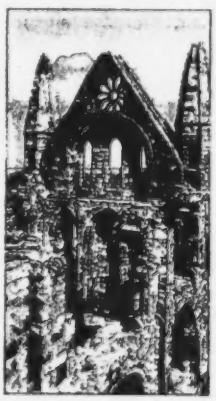
For a free copy of this 48-page booklet listing all of English Heritage's sites use the Reader Offer coupon on page 13 quoting *Product code XV14021*

## NORTH WEST

In Cumbria, a wet weather Schools' Base has also been opened at **Carlisle Castle**, and at **Beeston Castle**, Cheshire (above), there is a new exhibition, *The Castle on the Rock* which is illustrated with finds and outlines the history of this strategic site from prehistoric times, through the medieval period to the Civil War.

## YORKSHIRE

For the next four years schools will be able to view the excavations at **Whitby Abbey** via specially constructed walkways. Each summer an education programme will be offered to schools wishing to visit and use the excavations as a teaching resource. For further details please ring 0191-269 1227\8 as soon as possible. Limited stocks of an 8-page information booklet on the excavations are now available.



## WINDOWS ON THE PAST

Don't forget that by joining our *Windows on the Past* teacher's membership scheme for an annual subscription of only £29, your school or college will receive four transferable staff passes entitling unlimited free entry to all our sites, along with all the many other benefits of English Heritage membership. For a free copy of this colour leaflet giving full details, simply use the Reader Offer coupon on page 13 and quoting ***Product code XV14013***

# Roman Landscape Detectives at Work!

**Rachel Shaw reports on an innovative programme to develop the educational use of the historic landscape, set up for school groups on residential visits to Charterhouse in Somerset.**

On a July evening last year, an assorted group of Somerset teachers, advisers and archaeologists could be seen in earnest and animated debate around the overgrown ruins of an abandoned silver processing plant in the middle of the Mendip Hills. Did they resolve their argument? Perhaps not, but with advice from Mike Riley (Somerset County Council Humanities Advisor) they did achieve the first stage of an innovative programme, Landscape Detectives, which has now been developed at Charterhouse-on-Mendip.

For many years, school pupils on residential courses at Charterhouse Centre have been able to explore the dramatic geology and ecology of the Mendip Hills. However, the landscape has another, human story to tell - of lead, and its extraction, from Roman times and even earlier, through the medieval period up to the nineteenth century. Evidence of this story is all around, but the schools and their teachers need the right tools and assistance if they are to discover it for themselves.

We therefore decided to build up a reference collection of primary and secondary sources as raw data, accessible to teachers and students, and particularly useful for GCSE history and archaeology, and for Personal Studies. This collection so far includes air photos, maps, excavation reports, field sketches, archaeological plans and drawings, parish records, census returns, nineteenth-century diaries, newspaper reports, database entries and artefacts, loaned by Somerset County Museum Service. Selected sources have been rewritten for use as Literacy texts.

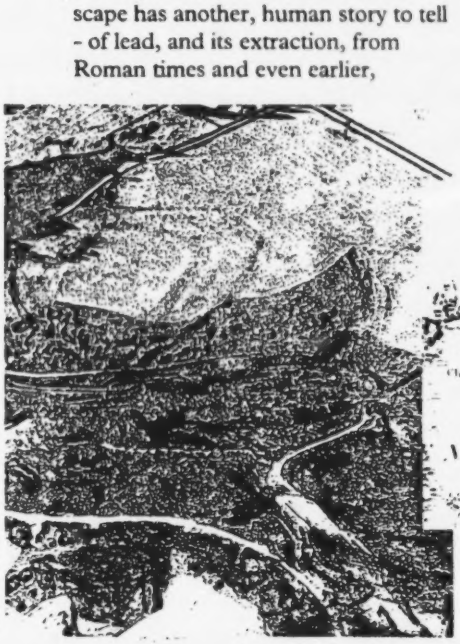
However, all this fascinating material, as it stands, is of limited use to the busy KS2 teacher deciding what to do next with a class of pupils. So the next stage was to develop Landscape Detectives, an integrated approach to the past through the active exploration of landscape evidence, in search for answers to a question. Pupils work with selected sources, discover clues in the landscape itself, and begin to see how it all fits together. Each Landscape Detectives challenge follows the same broad stages:

## Briefing

Pupils are given basic Do's and Don'ts of landscape detection, and each group is given equipment for recording what they find.

## The Challenge

The starting point is always a Challenge - a mystery or anomaly in the landscape which needs explanation.



CAMBRIDGE UNIVERSITY COLLECTION OF AIR PHOTOGRAPHS

**Continuity in the landscape. The outline of a fortlet, evidence of the value placed by the Romans on the Mendip lead mines. It nestles among the debris of a large scale Victorian lead resmelting operation.**



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## Preliminary hypothesis

At the outset of their investigation, the pupils are invited to offer several hypothetical explanations.

## Structured fieldwork

Then, through a carefully structured sequence of investigations, in the field and in the classroom, pupils discover, record and interpret a variety of types of evidence.

## Conclusion

The pupils come to a conclusion based on the evidence and can evaluate their original hypotheses in the light of their own discoveries.

Year 5 pupils from Walwayne Court School, Trowbridge, with their teachers, trialled the material for us. They were using their residential experience at Charterhouse for team building and personal development. The pupils were already exploring the landscape through caving, climbing, environmental work and orienteering. Landscape Detectives offered another way to encourage independent group work and the active investigation of real situations, and almost incidentally, gave experience of history skills.

## Classroom archaeology

Pupils at St Paul's CE VC Junior School, Shepton Mallett were spending a term on 'The Romans' and we tried a different approach with them. I visited all three Year 5 classes to give a slide presentation on 'What are Landscape Detectives?', introducing the concept of archaeological evidence, including maps, air photos and documentary sources. Each class then had a 'Classroom Archaeology' handling session, with Roman artefacts, sorting, discussing and recording the material. The following week I brought in a selection of maps, air photos, photos of artefacts and excerpts from nineteenth-century antiquarian journals. I spent an hour exploring this material with one group of pupils, giving them the initiative. They became absorbed in matching maps to air photos, picking out odd features and noticing references on the OS map to Roman features, which I could elaborate with relevant source material. The aim was to decide what we wanted to investigate when we actually visited Charterhouse.

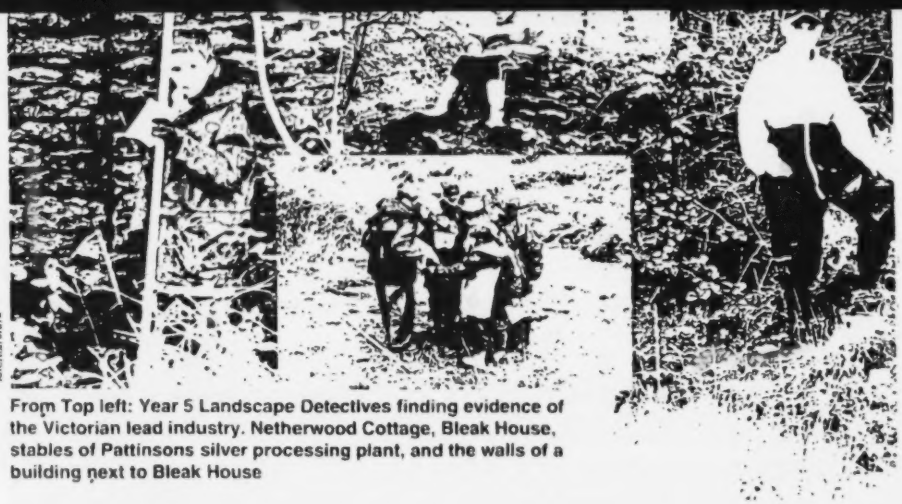
Despite appalling weather on the day of our actual visit, the pupils carried out their planned intention of finding the possible Roman remains that they had researched the previous week and recorded as much as possible. The 'amphitheatre' (which may be a re-used henge monument) was the most fruitful site, which they recorded by setting up a base line and taking paced offsets. They also discovered the merits of permatrace as all other paper disintegrated in the rain and wind! Back at the centre, they drew up their plans, and weighed up all the different interpretations that have been given to the 'amphitheatre' over the years.

The Charterhouse landscape does not yield its secrets readily, and these pupils sensed their achievement in being next in succession in a long line of 'Landscape Detectives' from the antiquarian Reverend Skinner (1772-1839) onwards. Now, other schools too can take up the absorbing challenge of trying to detect the elusive past from the evidence left behind.

*Rachel Shaw, Archaeology in Education*

This work was undertaken by Rachel Shaw for Somerset County Council Environment and Property Department and Mendip District Council. Schools wishing to take part in her Landscape Detectives activities at Charterhouse, should contact the Charterhouse Centre Manager, John Baker on 01761-462267. The next Historic Landscape introductory sessions for teachers will be on Sat 4 Sept and Wed 22 Sept.

Roman Landscape Detectives investigating the amphitheatre at Charterhouse.



From Top left: Year 5 Landscape Detectives finding evidence of the Victorian lead industry. Netherwood Cottage, Bleak House, stables of Pattinsons silver processing plant, and the walls of a building next to Bleak House

*We were surprised at how self-motivated the pupils were, once let loose on the material, and at the quality and insight of their observations and conclusions.*

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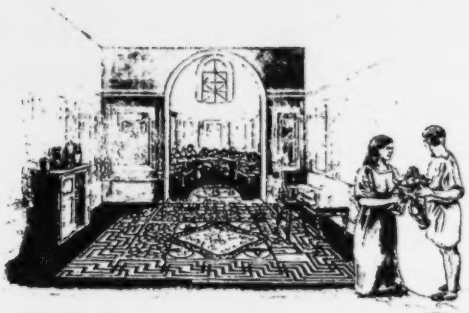
Project File Project File

# The Romans in Britain

**The Romans were a whole mix of different peoples - 60 million people in a number of provinces which made up the Roman Empire. By the 1st century BC, the Romans were interested in adding far-away Britain to their empire. The Emperor Claudius led the successful invasion in AD 43 and from then on the Romans gradually conquered the land, built roads and established towns.**



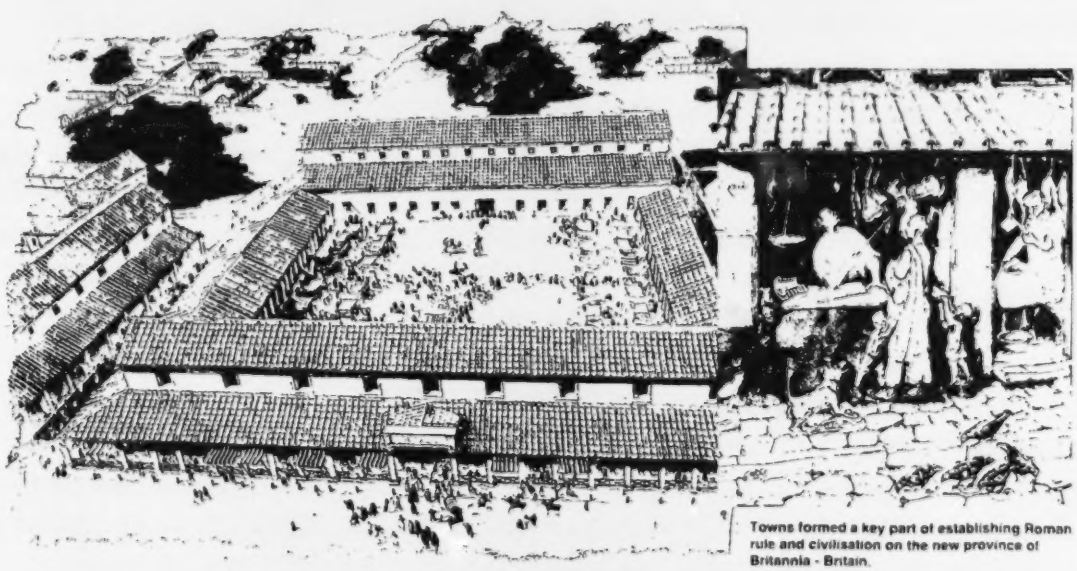
Looking through to the dining room at Lullingstone Roman Villa, Kent.

In the countryside, landowners showed their wealth by building villas and decorating them with wall-paintings and mosaic floors.

## Making comparisons

The Roman period seems as far-away as Britain seemed to those living in Rome. Ask pupils to look for Roman equivalents of familiar things we use today, for example

| | |
|---|---|
| Wallpaper | Painted wall plaster |
| Carpet | Mosaics |
| Central heating boiler | Furnace |
| Radiators and heating pipes | Hypocaust and flue tiles |
| Microwave | Oven built into wall |



Towns formed a key part of establishing Roman rule and civilisation on the new province of Britannia - Britain.

The forum at Wroxeter.



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The army still played a part in the control of Britain even after the country was 'Romanised'. The Emperor Hadrian, during a visit to Britain in AD 122, ordered a great wall to be built to mark and protect the province's most northerly frontier - Hadrian's Wall.

## CROSS-CURRICULAR ACTIVITIES

A visit to any Roman historic site can help you cover a number of elements in National Curriculum subjects, for example:

### English

- give small groups of pupils a role play task to plan, rehearse and present at the end of the visit.
- allow pupils to respond to the atmosphere of the place and ask them to build up a collection of descriptive words for what they can see, hear and feel.

### Art

- look for repeating shapes in buildings, such as doorways and stonework. Pupils can make detailed sketches and convert into potato or lino prints back at school.

### Maths

- make measured drawings of part of a building by pacing, using a click wheel or by making a sketch plan.
- find out about Roman measurements and compare with the ones we use now.
- look out for Roman numbers today.

### Citizenship

- look out for any evidence from Roman tombstones that Roman Britain was a multi-cultural society.

Only Roman citizens (and only men) were allowed to wear the toga. It was a semi-circular piece of cloth over 5.5m long.

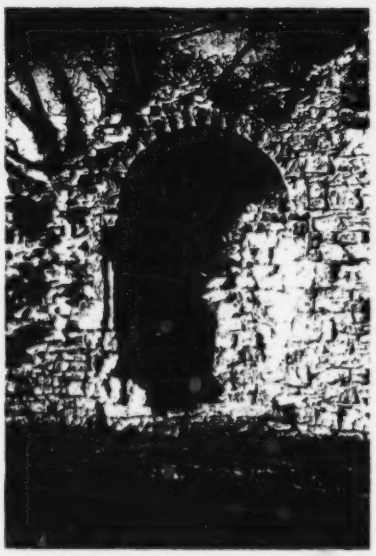
Roman children had some of the games and toys as children today.

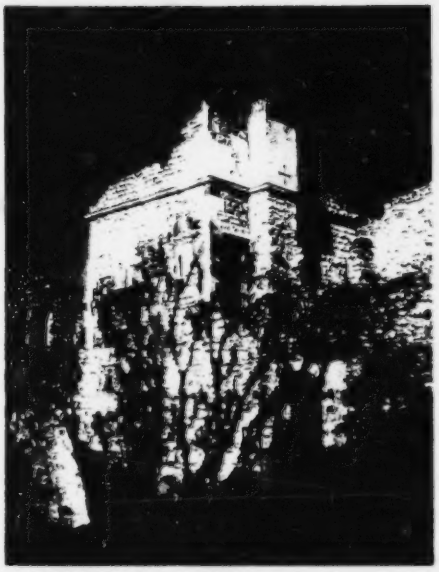
Kings and queens have Roman numbers after their name.

Project File was created by Mike Corbishley. For information about the range of resources for schools published by English Heritage on the Romans, see page 13.

# Court in the Act!

**English Heritage Education Service stages a regular programme of workshops throughout the country, to show teachers what can be achieved, by leading through example.**





Both the Old Hall and the 'New Hall' at Pickering Castle had a judgement seat. This official chair was not only decorated, but elevated to enhance the status of the presiding constable or King.

Our mission is to help teachers recognise the value of the historic environment as a teaching resource and to encourage them to put ideas into practice for curriculum work with pupils. For instance, one recent series of workshops was based around bringing to life different parts of a castle by focusing on their function. This one, staged at Pickering Castle, looked at the uses of the 'New Hall' there, but the idea could be adapted for activities at other medieval castles in the area you are teaching.

The workshop planning involved looking at the general function of a castle, before turning to the specific role of Pickering as a fortress, palace, court, hunting lodge, prison and administration centre. To help get started, information was clearly and concisely presented in the free teacher's site information booklet. Two strands had been earlier identified and were to form the main focus of the on-site activities on the day of the visit. These were the contrasting use of the castle, or more specifically, the 'New Hall' as both a court and a place of feasting and entertainment. For this, preparation involved two tasks.

*Finally, came the verdict - 'I sentence you to having the letter 'P' branded on your forehead and a large fine of thirty wax candles'.*

## Choosing the cast

Firstly, pupils looked at heraldry. They discussed the reasons for heraldic motifs and then analysed the colour and imagery of different designs. Eventually, in groups, they set about assembling their own family coat of arms. Once complete, it was down to more serious business, the court case. What was going to be the crime? Who would be the defendant? What would happen to him or her? Sensitive prompting by the teacher soon helped the class develop a court scene, with pupils eager to take the role of judge, prosecutor, defendant, scribe, court official, jailor, bailiff and witnesses for both the defence and prosecution. A few supporting members of the defendant's family were nominated and the remaining pupils were assigned as jurors. Parts were scripted, but the eventual outcome of the trial was to be totally dependent upon the events of the day.

Some of the ceremonial banners used when the medieval court was in session.

## Arrested by candlelight

After a brief familiarisation visit to the castle, pupils spent some time investigating the 'New Hall' which was to be the focus of their work. They soon found the 'Judgement Seat' where the constable, or even the King, would have sat when presiding over matters

of law. From there they were able to work out which was the doorway to his private chambers and which was the entrance from outside. Walls either side of the entrance helped pupils guess that there must have been a porch there. It was not long before pupils recognised where the windows would have been, and, after noticing that there were no windows through the curtain wall, were very quick to realise that it would often have been very dark inside the hall, lit only by candles and torches which would make the inside very smoky and dirty. *'That's why they've built seats inside the windows then'*, exclaimed one girl. *'So that your clothes don't smell of smoke and your eyes don't hurt when you want to read!'* said another. *'Candles used to stink in those days'* announced a boy. *'Sometimes people would eat them if they were really hungry'* came another reply. There was an unusual amount of interest in candles!

## Decorating the hall

To emphasise that the room had less formal functions, pupils were drawn towards the three doorways at the opposite end to the private chambers. As the hall was used for eating, it seemed obvious that pupils might assume that one doorway was going to lead to a kitchen. But what of the others? Preparation in school had ensured that pupils knew that they led to a buttery and pantry. A little time was then spent speculating on what the hall might have looked like when used for eating - source of heating, type of furniture, seating arrangements and internal decoration. It was when discussing the last point that

**'I would know him, as sure as eggs is eggs. He was also wearing the same shoes as he has got on today' (Witness for the prosecution)**

**'I came across the defendant chopping down a tree with his axe. On the ground next to him was his bow and arrows'. (Bailiff)**

pupils were eager to return to the Education Centre for their morning task - producing their large and colourful fabric banners, based on designs they had produced at school, and which they would use to decorate the Hall for the afternoon's drama activity.

**'Anyone in his position would have been tempted to do the same in order to protect his ill brother and the rest of his family'. (Representative for the defence)**

**It was only after pupils worked out for themselves how the hall might have looked, that they were shown artist's impressions. These helped set the scene for the afternoon's role-play activity.**

## Judgement day

Proudly processing to the hall with banners aloft, carrying chairs, clutching scripts and with a smug expectation of what was going to happen to the defendant, the class took their allotted places for this fourteenth-century court. The trial proceeded; hecklers were harrying, conflicting evidence was confusing the jury, and the judge was flinging fines at any contemptible peasant. Finally, came the verdict - *'I sentence you to having the letter 'P' branded on your forehead and a large fine of thirty wax candles'.*

Thanks to Liz Orland of St Joseph's RC Primary School, Pickering, for supplying the script.

*David Walmsley*
*Education Officer, English Heritage Northern Regions*

Pickering Castle, North Yorkshire, is a classic motte and bailey castle which developed into a stone fortress with a shell keep. Free eight-page teacher's information booklets are available for the castle and its newly resourced Education Centre (featured in Heritage Learning 14). For further details contact North Region Education Bookings, tel: 0191 269 1227/8.

**'Members of the jury you have heard the evidence, is the defendant guilty of cutting down trees in the royal forest of Pickering?'.**

## Full Steam Ahead!

This special exhibition of photographs and objects tracing the developments in transport during the Victorian period will be running from 9 October 1999 to 9 January 2000 at the National Monuments Record Centre, Kemble Drive, Swindon. 30 photographs have been selected from the extensive collections of the NMR and a range of objects have been provided by the Great Western Railway Museum in Swindon. The exhibition will be open to the public Wed - Sun 11am-5pm including for school visits, with a session available on the theme of transport using a range of primary source material.

***For further details, please contact the NMR Education Officer, Laurel Tilbury on 01793-414892. Look out for a fuller report on the work of the NMR in the next Heritage Learning.***

## Monumental Music Making

There will be a series of free teacher's courses in our Midlands regions early in the Autumn term. on 28 Sept at Wenlock Priory, Shropshire; 29 Sept at Ashby de la Zouch Castle, Leics and at Audley End, Essex on 30 Sept.

***If you would like further details of the above, contact Suzanne Spicer on 01604-730351.***

## History in Evidence offer

Don't forget that if you join our *Windows on the Past* teacher's membership scheme for only £29 per year, you will also receive a special voucher worth £6 off any order over £60 in value placed with History in Evidence, who offer an excellent collection of source material for primary schools from facsimile documents and artefacts to oral history tapes, music, clothing and much else besides.

***For a free copy of their current catalogue, contact History in Evidence, Dept EH, Monk Road, Alfreton, Derbyshire DE55 7RL or tel 01773-830255.***

## Free Educational Visits Bookings

We would like to point out the important fact that due to legal implications and strict observation of the 1986 Children's Act, we cannot permit schools to employ the services of outside providers such as re-enactors, artists and theatre groups, to work with pupils on site. This includes any third party individuals or companies charging for their services to organise activities, events or guided tours for educational groups. Teachers are reminded that it is a condition of free admission that they run their own pupils' educational work during their visit.

***For a free copy of the latest Visiting Historic Sites booklet giving full details, please return the coupon opposite, quoting Product code XV14021***

## National Archaeology Days - 24\25 July

On the 24th and 25th July venues all over Britain will be bringing archaeology to life. The event which last year attracted over 70,000 visitors, is organised by the Young Archaeologists' Club, the young people's section of the Council for British Archaeology. Whether dressing up as a Roman soldier, handling artefacts, taking part in guided excavation tours or trying hands-on activities, there is sure to be something to appeal to anyone. English Heritage is supporting the Days and organising events at Cirencester Amphitheatre (tel 01793-414844 for details) and Whitby Abbey, (tel 0191-269 1227/8).

***For further details of other participating venues, contact Juliet Mather, Young Archaeologists' Club coordinator on 01904-671417 or by email j.mather@dial.pipex.com.***

## Archaeology and Education

This conference will cover the whole range of education from work with schools to further, higher and continuing education. It will explore current good practice in archaeological education in each of these areas and also point the way to future developments. The conference will be held at the York Campus of the College of Ripon and York St John.

***Further information from Don Henson, Council for British Archaeology, 111 Walmgate, York YO1 9WA, tel 01904-671417.***

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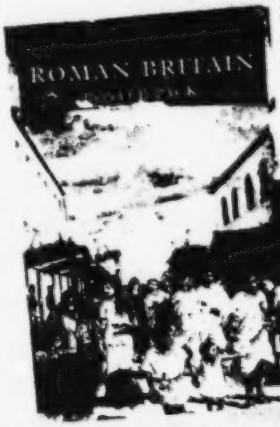


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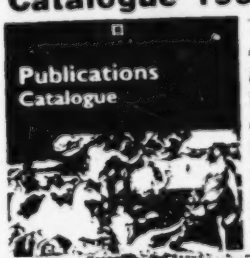


This full colour 64-page catalogue is now available free of charge. Simply return the coupon, right quoting ***Product code XH20123*** It contains the whole range of English Heritage publications, from site guidebooks to conservation, archaeological, architectural and general books, together with a special section listing publications produced by the Royal Commission on the Historical Monuments of England, which merged with English Heritage as from April this year.

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HL15

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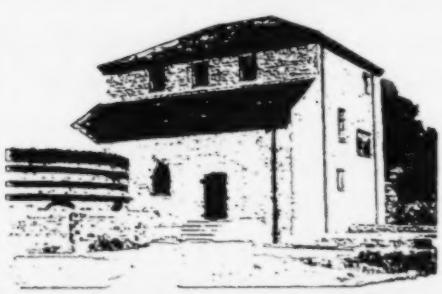
# An object lesson in the past

The Miller's Tale exhibition at King's Mill.

**Lesley Harrison tells how a local museum visit can help young pupils to understand the importance of conserving buildings and objects from the past.**

I recently took up the post of Education Officer (Heritage Services) based at Wrexham County Borough Museum, where the collections cover most aspects of twentieth-century social history and industrial archaeology. As well as the museum there are smaller outlying places of interest, including Bersham Heritage Centre, Minera Lead Mines and King's Mill.

Recently a local primary school teacher asked if I could help her plan an introductory visit to a museum, and asked me to explain to her class what a museum was. So I offered to host a session at King's Mill, which seemed the ideal site to explain why we need to conserve old buildings, why we collect objects, and how today's children and future generations can learn about the past. The Mill was originally part of Erddig estate and the present building dates from 1769. It has been restored and houses a 'Miller's Tale', an exhibition that allows you to experience the sights and sounds of life in the late eighteenth century. John Lowe, the first miller, is brought to life and tells his story. There is also a chance to grind corn and touch (and smell!) objects relating to milling. One of the two original waterwheels has also been restored and can be operated.



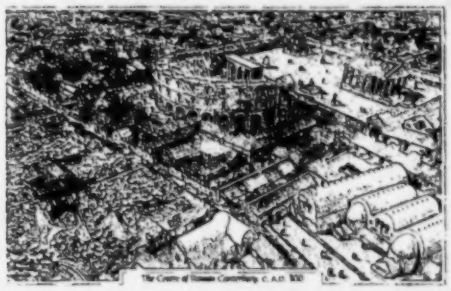
When the pupils walked up to the mill their first impression was of a grand building in an idyllic rural setting. I gathered them around to talk about what they thought a museum was. One or two had visited a museum before, and they described their experiences and what they had seen. We talked about why museums collect objects and where the objects come from. Using an 'archaeology handling kit', including hard hat, trowel and toothbrush, I talked about why we sometimes dig things up and what happens to them afterwards. It is important to make the link between a dirty piece of pottery found on an excavation and a pristine museum object, venerated in a case. We talked about why people give objects to museums - grandparents of some of the class had given things to the Wrexham museum. Did they think this was a good idea, and what would happen if nobody gave objects to museums to look after?

We looked at the building carefully and the pupils discussed the restoration of the structure and the waterwheel, now housed inside a brick building to protect it from the weather and vandals. The visit brought together many elements and encouraged the class (including the teacher) to think carefully about caring for the historic environment. It introduced them to the concepts of archaeological excavation, why we keep objects, why museums exist, and why it is or isn't important to restore and maintain old buildings, like the mill. Lastly they experienced how buildings and objects from the past can supplement classroom learning by presenting a range of stimulating visual, tactile and audio experiences.

This type of approach can be used anywhere. Next time I shall take along photocopies of the artist's impression to show how the mill building and surroundings looked originally plus how they look today. By pinpointing structural changes, pupils can be encouraged to think about site management and its long term care. It gives the opportunity to promote the idea of building, site, and object conservation, interpretation and display at an early age. Study of the environment need not be restricted to the natural environment. Pupils can and should be encouraged to express their views on changes they have observed in the built environment, how people attempt to look after and manage it, including old buildings and not just damaged footpaths!

*Lesley Harrison,*
*Education Officer (Heritage Services),*
*Wrexham County Borough Museum*

# REVIEWS



## Roman and Anglo-Saxon Canterbury Reconstructed - A Teaching Resource Pack

by Marion Green £8.75 + £1.00 p&p
Canterbury Archaeological Trust, 1998

This pack contains two A4 laminated artists' impressions of the centre of Canterbury in Roman and Anglo-Saxon times, and a varied selection of black and white images. These are accompanied by background notes, to set the artists' impressions into context, and suggestions for how to use the pictures with your class. Although at first glance it appears that the resource pack would only be useful to those teachers within striking distance of Canterbury, it in fact has a much broader application. The materials are useful for schools which are based in an area without a well-documented Roman history, where teachers wish to teach Roman Britain through a detailed case study.

The pack is also unusual in that it does not treat Roman Britain in isolation, but looks further into the Anglo-Saxon period, providing evidence for continuity in history as well as for opportunities for comparison. Teachers will also pick up a great deal of accessible information about the way archaeologists work, including how various interpretations of the evidence are developed and refined, often over a long period of time. A useful and interesting resource. Available from Canterbury Archaeological Trust, 92a Broad Street, Canterbury CT1 2LU. Please add £1.00 for p&p per copy and make cheques payable to Canterbury Archaeological Trust Ltd.

*Jennie Fordham, Education Officer, English Heritage, London and South East Regions*

## Ironstone Valley by Theresa Tomlinson

ISBN 0-7136-4730-2 £4.99 paperback

## The Copper Treasure by Melvin Burgess

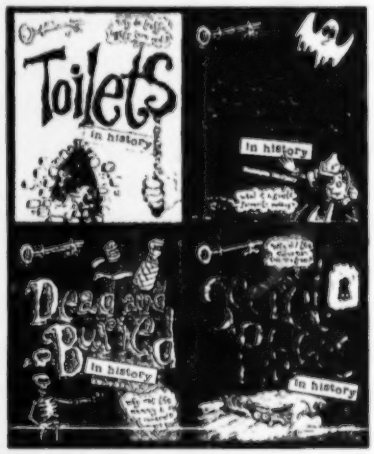
ISBN 0-7136-4939-9 £4.99 paperback

Flashbacks series, A&C Black, 1999

These books, both set in the nineteenth century, serve up a slice of the past, with no side serving of dates and historical stage setting. It works. A brisk pace predominates, and both stories are told in the first person, which gives a feeling of immediacy and complicity. There is no sentimentality either. *The Copper Treasure* in particular has about as much as your average bank manager - when one of the heroes is drowned, his friend waits by the river bank for several days, not as a respectful vigil, but to see where the body, which is tied by rope to the 'treasure', surfaces! The storyline of *Ironstone Valley* is fairly standard, but *The Copper Treasure* has as its heroes children who have to scavenge and thieve to eat, generally exhibiting the sort of behaviour that would have modern counter-parts in the Juvenile Court before their feet touched the ground. This book is probably best saved for the upper end of the recommended 7 to 11 age group readers. Both books, though, will provide lots of good discussion material in looking not just at circumstances in the past but at attitudes and behaviour as well.

These books will appeal to both boys and girls. They are well told with plenty of action, and avoid difficult language, but more than most stories, they give a real feel as to what life was like in the past, particularly for a working child.

*Liz Hollinshead, Education Officer, English Heritage*




## Toilets

ISBN 0-7136-5152-0

## Secret Places

ISBN 0-7136-5151-2

## Haunted Houses

ISBN 0-7136-5150-4

## Dead and Buried

ISBN 0-7136-5149-0

£3.99 each, paperback

An Ace Place series, A&C Black, 1999

These little books will definitely appeal to 7-10 year olds and get children interested in history as they have the answers to all the questions they would ever ask! The bold illustrations, layout and colours break up the topics a bit and make the books attractive to look at and read. They are suitable for the intended age range as they tend to like subjects like ghosts and the supernatural. The activities are a good idea as they make you look at the information on the individual pages when searching through the books, like for the spook in *Haunted Houses* or for a lock in *Secret Places*. I enjoyed the whole of this book and wouldn't change anything in it. There are many fascinating facts and the books are very funny so children will probably read them for the humour while learning something too. Compared with other children's history books they are bright, colourful and appealing. They are crammed with information, but perhaps would sell more easily a bit cheaper as they are not pocket money priced.

*Elizabeth Sullivan, aged 14, Laurence Jackson School, Guisborough*

# Streetwise

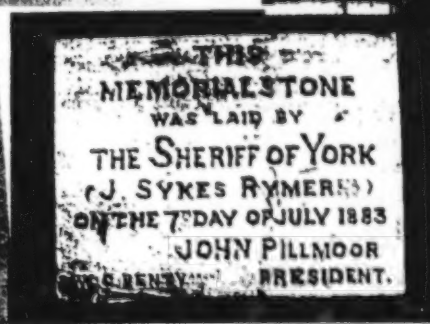
## HOSPITAL HILL

Streetwise investigates the clues to the past that can be found in the streets near your school!

# Words & Numbers

It's extraordinary how many words and numbers you can find in your local area. Look beyond the great advertising hoardings, and even beyond the names of the shops. Search out the smaller clues - in street names, plaques and memorials.

In the nineteenth century houses often had names, and dates when they were built, on plaques on the wall facing the street.

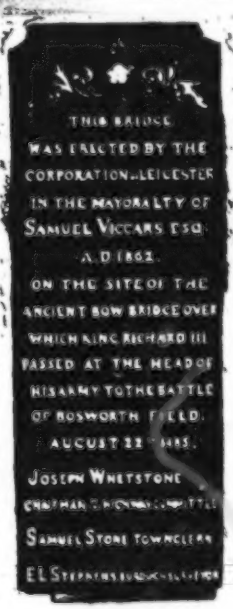



Look out for foundation stones on public buildings and churches - they will usually be low down on an outside wall.

You'll find hundreds of names, and other words, on tombstones.

Street and road names can often give us clues about past or present buildings.....

.....or be a memorial to someone famous.




Memorial or building plaques often give lots of information.

Milestones (sometimes these were cast iron as here) recorded distances between towns. The numbers were in Roman numerals.

Letter boxes always have a record of the reigning king or queen on them. Find the oldest in your area.

TEXT AND PHOTOGRAPHS BY MIKE GOSMAN BY ARRANGEMENT WITH ARGUS BOOKS LTD AND ALAN SUTTON PUBLISHING



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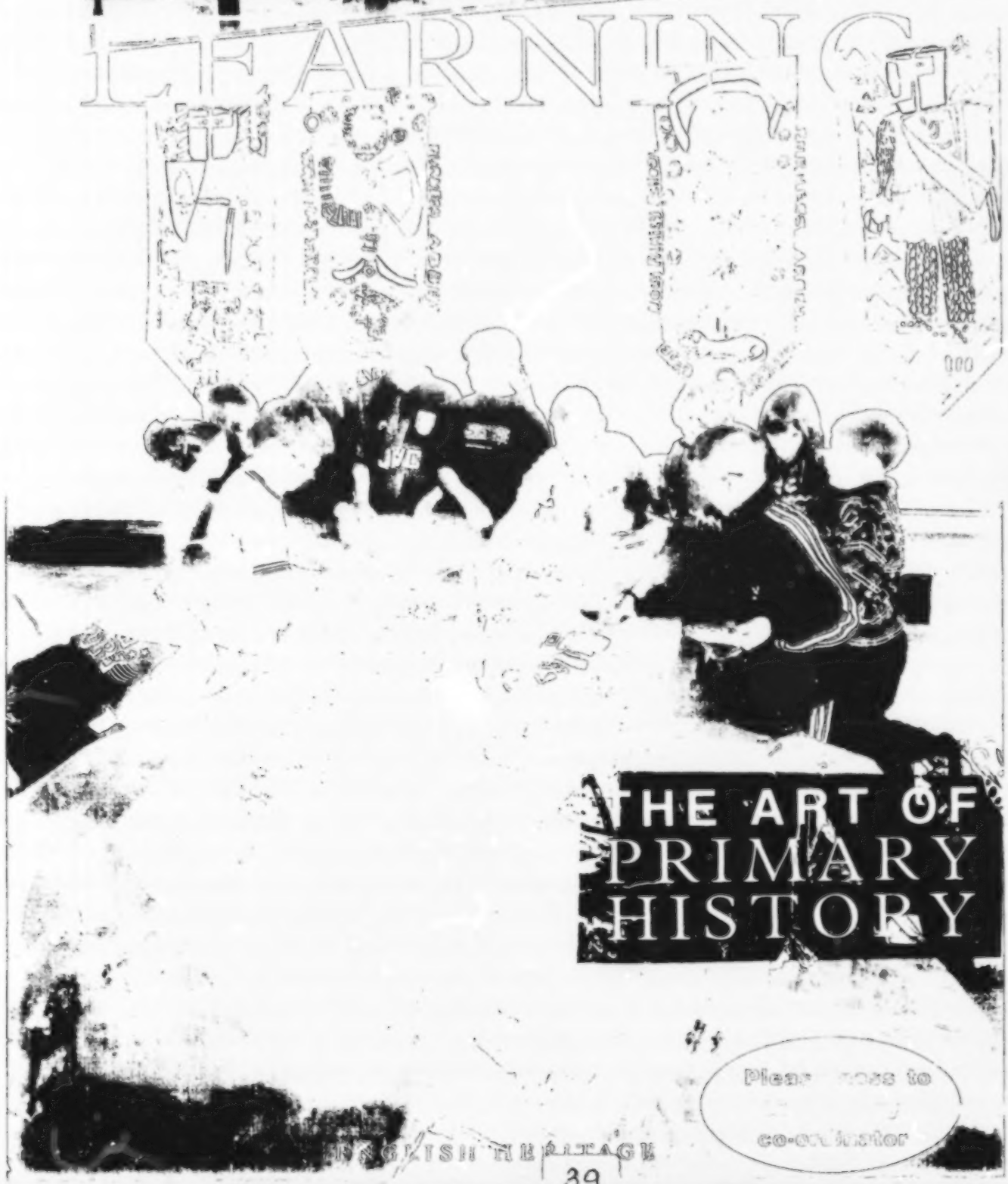
The magazine of English Heritage Education Service Autumn 1999 Issue 16

# HERITAGE LEARNING



## THE ART OF PRIMARY HISTORY

Please pass to co-ordinator

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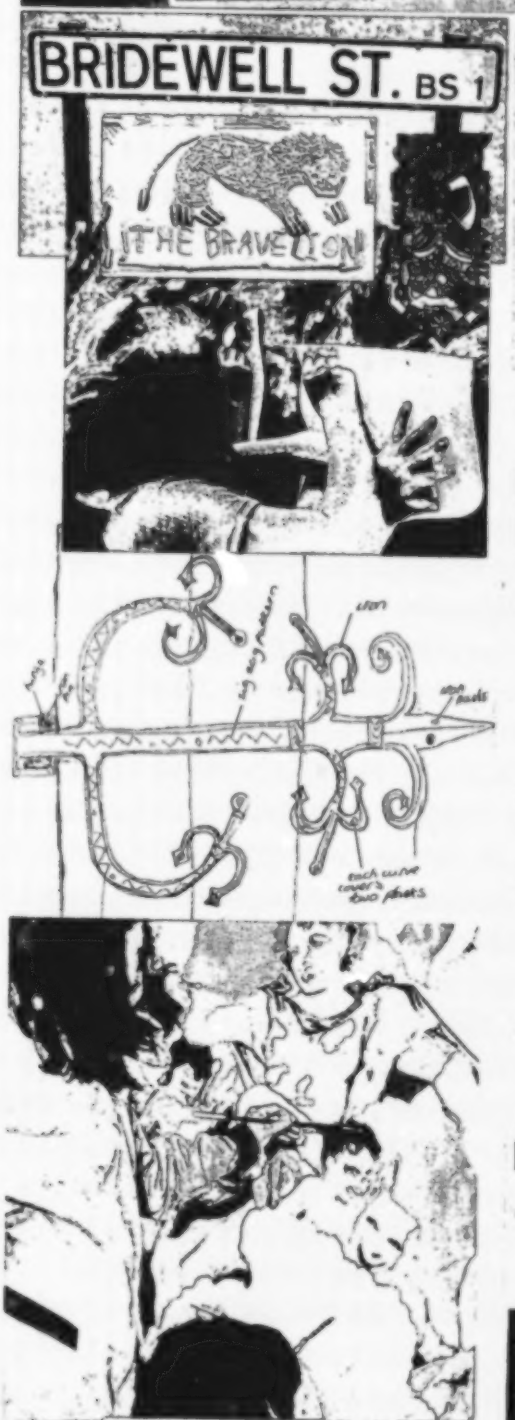



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## Next issue

A new look for Heritage Learning: History in the new curriculum

## Centre pages

Reader Questionnaire - 100 books to give away


## Editorial

English Heritage has been going through wide changes this year. In April we merged with the Royal Commission on the Historical Monuments of England to become the Government's new lead body for the historic environment. At the same time we have completed a network of nine regional offices. We are committed to encouraging access to the heritage and, in particular to helping teachers make the best educational use of the historic environment.

We are delighted to announce the expansion of our Education team. Each of our nine regions now has an experienced Education Officer. We are looking forward to developing fresh opportunities to be involved with you in a whole new range of exciting projects. We also have an Education Officer to help you use the National Monuments Record (see following pages) and another responsible for our GNVQ, teacher training and NQT work. You will find more information about all of this on pages 6-7.

Look out for the questionnaire in the middle of this magazine. Don't forget to send yours back soon as we have books to give away to the first 100 teachers whose questionnaires we open.

*Mike Corbishley,*
*Head of Education*


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Cover: Pupils painting a brightly coloured wall hanging at Furness Abbey, Cumbria (English Heritage Photo Library)



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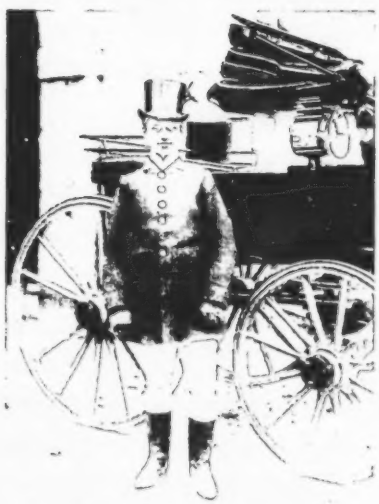
# Full Steam Ahead for Transport in the Victorian Era

**The National Monuments Record Centre became part of English Heritage on 1 April 1999. It holds extensive photographic collections for the whole of England and the archive offers uniquely rich source material for schools. Laurel Tilbury, our Education Officer based at the NMR, takes a trip back in time and looks at the subject of the current exhibition.**

## How did people travel in the Victorian period?

When Victoria became Queen of England in 1837 most people travelled on foot or by horse. Heavy goods were carried by canal barge or ship. The very rich travelled by carriage, and only the wealthiest people could afford horses and the stabling and staff needed to look after them. Large houses had a stable block with storage for the carriages, stables for the horses and rooms for the grooms and stable boys. A family's wealth and standing in society was displayed by the size and style of the carriage, the horses, the number of servants and the smartness of their uniforms.

Long distance journeys at the beginning of the nineteenth century were made by stage coach. The coaches, which carried passengers all over the country, had seats inside for the wealthy and on top for the less well off. Coaching inns provided refreshments and accommodation for the travellers and stabling for the horses. Coaches would need to change horses at stages along the route to keep up speed and this was done at the inns, which would have an entrance leading through to a courtyard where the stables and accommodation were. The stage coach fare was too expensive for most people.



Servant beside a carriage at Farnborough Hall, Warwickshire in 1902.

Journeys made by barge were cheaper than the stage, but much slower. In the eighteenth century canals were built to link the new industrial towns with the coalfields and the towns where the goods were sold. It was an effective method of transporting heavy and bulky goods across the country. At the beginning of the nineteenth century for example, the cotton-producing town of Manchester was linked to the port of Liverpool by two canals and a turnpike road. There were 30-40 coaches on the route every day and the canals carried 1,000 tons of goods per day. After 1830, however, Manchester and

*Old photographs or postcards are a good resource for researching local transport in the Victorian period*

Mansion House Street, London 1870-1900

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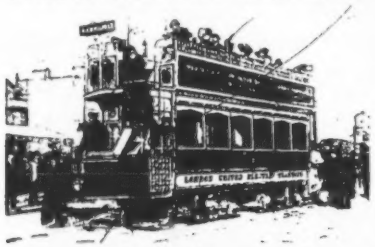
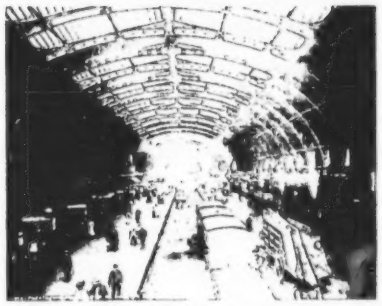
Liverpool had been linked by a new form of transport, which was to have a major impact in the Victorian period - a railway.

The construction of railways was the major development in transport during the Victorian era. The first public railways opened in the 1830s and by 1850 over 6,000 miles of track had been completed, covering large areas of the country. Railway building continued throughout the century with branch lines constructed to link many towns to the main lines. Railways provided a cheap and quick form of travel for passengers, but the fares were still not within the reach of many workers. The network transported both freight and passengers, which had an impact on roads and canals. Coach routes which were in direct competition with the railways quickly closed down, but those which served other routes remained in operation throughout the century. Canals also lost passengers to the railways, but successfully continued to transport freight throughout the century.



London United Electric Tram, Brentford, London 1890s.

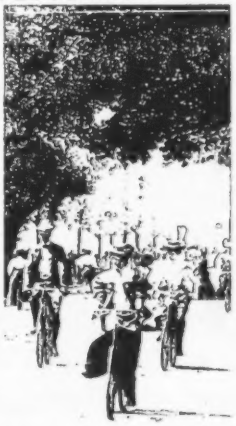


Liverpool Street Station, London 1870-1900.

## Transport in towns

Many towns flourished when the railway connected them to the rest of the country. It encouraged trade and allowed people to travel further and more cheaply than they had before. Some towns grew rapidly as a direct result of the arrival of the railway. Grimsby was a fishing port which flourished after the railway arrived in 1852. It provided a quick method of transporting fish to the markets of London and the town became the fifth largest port in the country.

Blackpool had been a small seaside village, but it grew rapidly after the arrival of the railway in 1863 to become a popular holiday destination with over 3 million visitors in 1900. Transport around towns and cities in the early 1800s was on foot for the poor and by carriage for the wealthy. First omnibuses and later trams provided cheaper public transport. Horse-drawn omnibuses were introduced in 1829 and originally had internal seating with a conductor, making it safe for ladies to use. Later they developed upstairs seating, which was exposed to the elements but cost half price. The journey over the cobbled or dirt streets was difficult and noisy by omnibus, but in the 1860s metal rails or tramways were built along town streets. The tramways provided a smooth, quiet and comfortable ride. Horse-drawn trams could also carry more passengers, which made them cheaper to run. An omnibus could carry only 26 passengers, but a horse-drawn tram could carry 46.



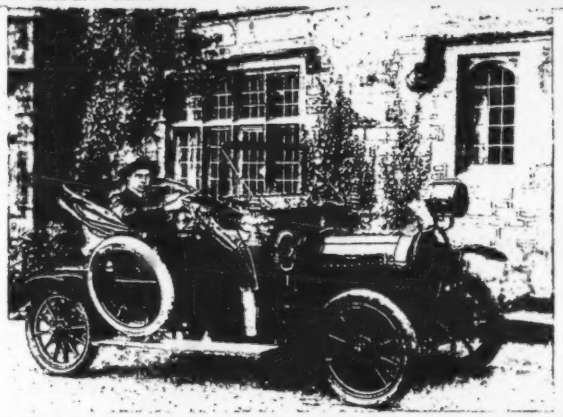
Cycling in Hyde Park, London 1880-1900.

## From pedal to motor power

In the 1890s electricity was used to power the trams, replacing the need for horses. The new form of power was much cheaper than horses, with their food and stabling costs. Overhead power lines were installed to supply electricity to the tramcars. The electric trams quickly appeared in towns all over England, often replacing all the horse-drawn trams within a couple of years of their introduction. They were both cheap and quick (up to 12mph), providing affordable public transport for the working people.

Two new forms of private transport were introduced in the 1890s, the cheap and common bicycle and the expensive motorcar. Bicycles were ridden by both men and women and

Blackpool beach, Lancashire in 1895.



Motor car outside Farnborough Hall, Warwickshire in 1902.

provided a cheap and easy alternative to the horse. There were no costs in stabling, feeding or buying and cycling quickly became both a popular way to travel and a new leisure activity. The motorcar was very expensive to purchase and maintain. It was the preserve of the wealthy at the end of the Victorian period and for decades after.

## Researching your locality

The study of Victorian Britain can be linked to a study of the local area. An enquiry-based session could investigate the question: how did the Victorians travel in our area? There have been many changes in the last 100 years, but some railways and canals will remain basically unchanged. However, some railways and stations have been closed, especially branch lines and smaller town stations. Some canals have also been filled in. Evidence can be found to show the routes that the canals and railways followed.

Materials to study your local area can be found in a number of places, from a local studies library or reference library, to the local records office, museum collections and the National Monuments Record itself. Early Ordnance Survey maps of the area will show the line of the local railway, if there was one, and the location of any stations. The maps will usually give the name of the railway and therefore indicate the company that operated it. There were a multitude of small companies building and running the original railways. As the century progressed many of these smaller companies were overtaken by larger ones. The route of the canal or river with the docks or wharves may also be shown on the map. Warehouse buildings may still exist to show where the goods were loaded and unloaded from the canal. Bridges over canals sometimes remain. Street names such as Station Road and Canal Street can help to identify where railways and canals used to be.

Old photographs or postcards are a good resource for researching urban transport in the Victorian period. Images of town streets will often show carts, carriages and waggons. Tram lines in the centre of streets and overhead electricity cables will provide evidence for trams. Old newspaper articles may give details about the introduction of electric trams to the local area.

Evidence can still be found for the stage coach routes which once crossed the country. Old coaching inns often still exist as pubs in towns and on main roads. They often have a large entrance leading through to a back courtyard, where there were stables and accommodation for travellers.

*Laurel Tilbury*
*Education Officer, National Monuments Record, English Heritage.*

The photographs in this article have been taken from the exhibition, *Full Steam Ahead, Transport in the Victorian Era*, which is on display at the National Monuments Record Centre in Swindon from October to December.

The Red Lion, High Street, Colchester, Essex has been used as an inn since c1500.

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The exhibition is open to the public Wednesday to Sunday 11.00am - 5.00pm. School visits to the exhibition are welcome by prior arrangement.

## Teacher's Photopack

This new pack contains eight A3 images chosen from the exhibition along with an illustrated eight-page information for teacher's booklet. Copies are available price £7.95 including p&p from English Heritage, PO Box 229, Northampton NN6 9RY. Please quote product code XR14092 and make cheques payable to English Heritage.

## About The National Monuments Record

The National Monuments Record is the public archive of English Heritage. It contains over 12 million photographs, drawings, plans and records of the earliest impact of people on the landscape through to the most recent. The archive is available for the public to consult in our main search rooms in Swindon and London. The NMR offers two services designed exclusively for schools.

### Aerial photographs

The NMR holds over 3 million vertical aerial photographs covering the whole of England. You can order 5 A3 high quality laser copies of photographs for any locality in England, showing the local area between mainly 1945 and 1975.

### Listed Buildings

The NMR holds a database of all 350,000 listed buildings in England and can provide details of all those in your local area. You will receive an address listing for each building giving details of the location and the grading of the building, accompanied by copies of the full listing description of the most important buildings in the area.

For further information please contact the Education Officer, Laurel Tilbury on 01793-414892, or e-mail at laurel.tilbury@rchme.co.uk. There are full details about the NMR education services with teaching suggestions and sample materials on our website, www.english-heritage.org.uk

# A New English Heritage

**This has been a year of momentous developments in English Heritage. As part of this, we are delighted to announce the appointment of five new Education Officers in a major expansion of our service to teachers. This reinforces our position as the national leader in the field of heritage education and reflects our firm committment to helping teachers at all levels make full use of the historic environment.**

Two events in 1999 have transformed the management of England's heritage. On 1 April English Heritage and the Royal Commission on the Historical Monuments of England joined forces to become the Government's new lead body for the historic environment. Secondly, we have completed a new network of regional offices, working at the heart of each of the government's nine regions. Our frontline conservation work and the management of our historic properties will now be carried out in integrated teams, giving a clearer sense of purpose, better services and above all a more powerful national and regional champion for the historic environment.

The new appointments mean that we now have an Education Officer working in each of our nine regions. They will be developing a range of exciting new projects and are available for professional advice and information about site visits, in-service courses, pupil workshops and other activities happening in your area. Look out in future issues of Heritage Learning for a regular round-up of regional news.

The opening of new regional offices also means a number of changes in booking office addresses for free educational group visits, and our national office is also moving to a new London address as from November. For full details see below.

*Mike Corbishley,*
*Head of Education.*

## WHO'S WHO IN EDUCATION

### National Education Office

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Fax: 020-7973 3443

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**Personal Secretary**
Amanda Crawford
Tel: 020-7973 3385

**Education Manager**
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**National Monuments Record**
Laurel Tilbury
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NMR Centre, Great Western Village, Kemble Drive, Swindon SN2 2GZ

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Durham, Hadrian's Wall sites, Northumberland, Tyne and Wear



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## INTRODUCING OUR NEW EDUCATION OFFICERS

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Manchester M1 5FW
Cheshire, Cumbria, Greater Manchester, Lancs, Merseyside
Roy brings us a wealth of experience, having been headteacher of an inner city school in Manchester for 15 years and latterly working in initial teacher education at Chester.

**Yorkshire**
Julie Ward
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37 Tanner Row,
York YO1 6WP
East Riding, North Yorkshire, South Yorkshire
Julie has previously held Education Officer posts for Shropshire County Museum Service and the Yorkshire Mining Museum (now the National Coal Mining Museum).

**East Midlands**
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Tel: 01604-730358
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Derbyshire, Leics, Lincs, Northants, Notts, Rutland, Staffs
Cecilia has worked in the education field since 1991, most recently teaching history in Norwich.

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62\74 Burleigh Street,
Cambridge CB1 1DJ
Bedfordshire, Cambs, Essex, Norfolk, Suffolk
Hazel has joined us from St Edmundsbury Museums Service where she was Education and Outreach Officer, prior to which she taught for 11 years in Suffolk primary schools.

**London**
Ann Todd
Tel: 020 -7973 3479
23 Savile Row,
London W1X 1AB
Ann has wide teaching experience including special schools and joins us from the Royal Armouries, HM Tower of London, where she was an Education Officer.

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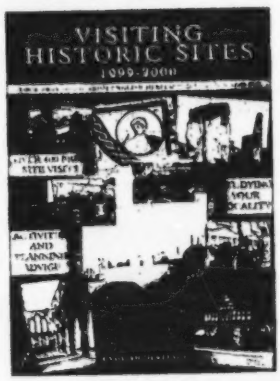


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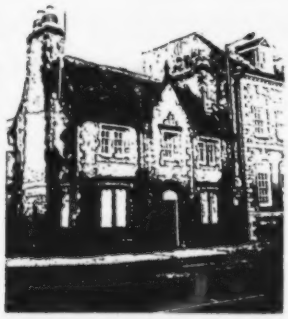
Project File Project File

# Design and Techn

An historic environment need not be a castle, monastery or country house; it could equally be the street nearest your school, the school itself, your local church, museum, shopping centre or public gardens. Whether your pupils are recording aspects of these places, proposing improvements, using parts of them as inspiration or planning an activity within them, they will be fulfilling some parts of the design and technology curriculum.

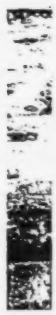
## Choosing an assignment

Your local parish church may contain some of the finest examples in design and technology of their age. It is often possible to work with pupils to visualise and disassemble component parts of arches, windows or decorations.

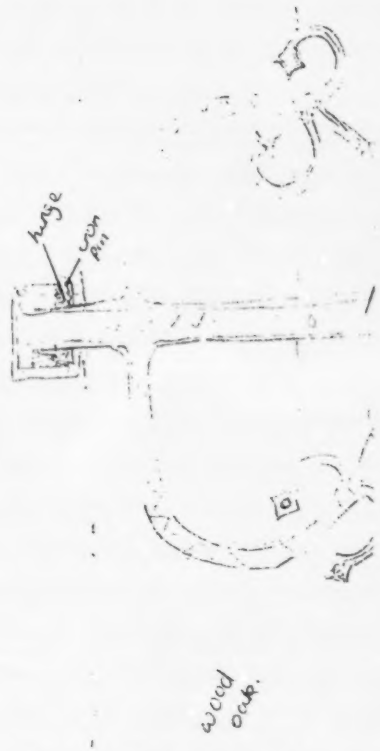


Citizenship - by studying the conservation and historic issues related to a local historic building, pupils can develop a sense of responsibility towards buildings in their community. Does a building need to be preserved, restored or modernised?

Adaptation and modernisation will always be part of our relationship with buildings. It is important that pupils are taught a sensitivity towards them and the landscapes in which they stand. Ask your pupils to design a new café extension for an abbey ruin.



Spanning a gap is a common design and technology problem that has been solved in a huge variety of ingenious ways in the past and still tests the minds of our engineers and designers today. Pupils can be asked to devise solutions to span the space between two uprights - if not Stonehenge then windows, doorways or across river valleys.




Pupils will often need to be directed to a smal street. A book cover with working hinges coul furniture like a church or a castle door.

Having identified a specific decoration on a buil drawing with colour notes. Use it as a repeated attention to scale of the pattern.



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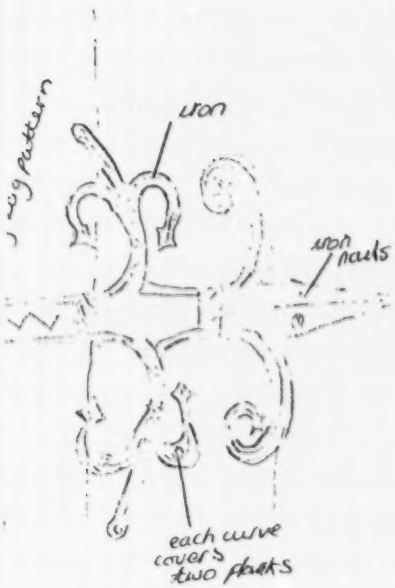
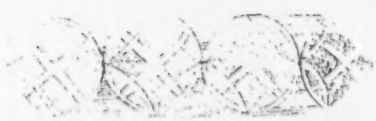
# nology

## Designing skills

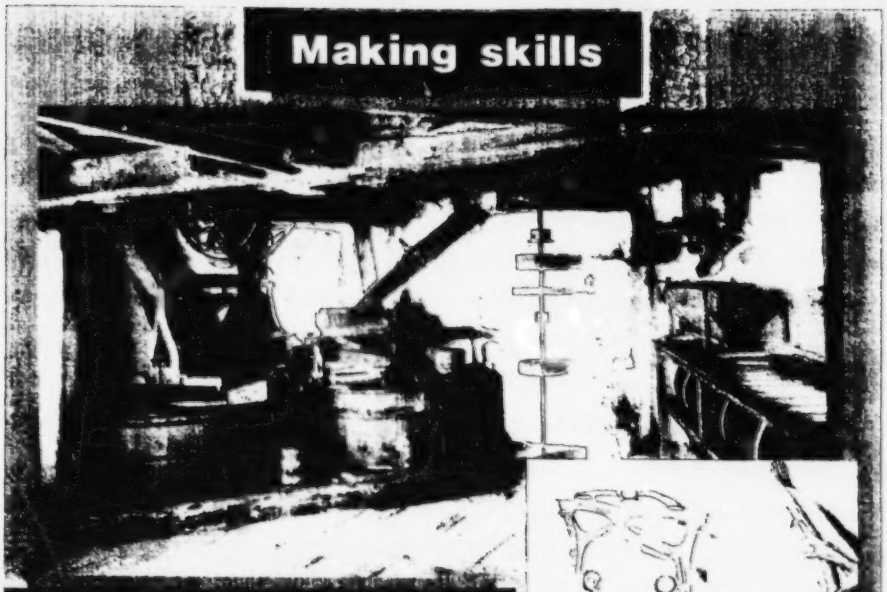



detail compared to a whole building or result from a detailed study of door



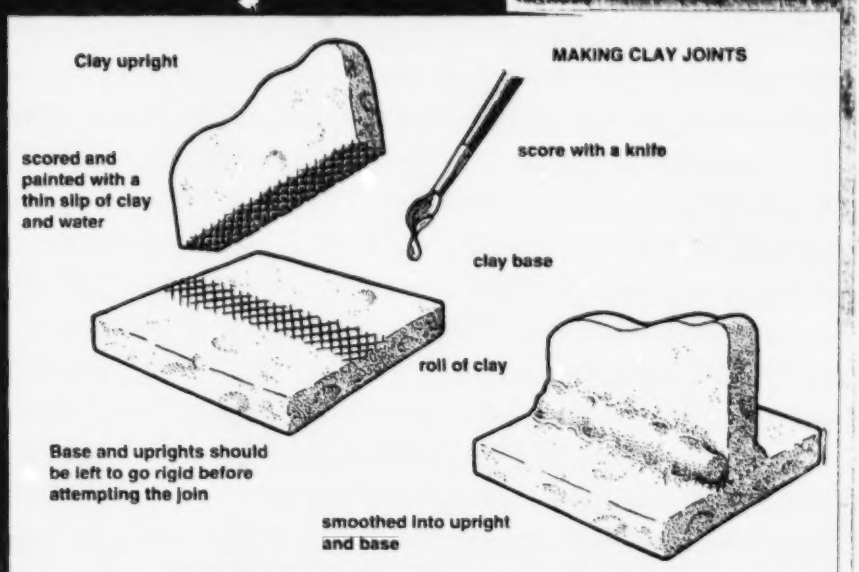
ng, ask pupils to make a very detailed tern for a tie design paying particular

## Making skills



Windmills use simple mechanisms that can introduce pupils to the technology of movement. Copying old mechanisms with modern materials such as technic-lego can be done on site so that a full grasp of the workings of these massive machines can be demonstrated. The same can be done with steam engines, church bells or mechanical clocks.

Each material has its own particular qualities, these include appearance, weight, availability and a host of other attributes which make them either appropriate or not for a particular role. A number of artists and designers have made a speciality of using the wrong materials and using some of their more outlandish ideas is a useful means of teaching fundamental making skills.


MAKING CLAY JOINTS
Clay upright
scored and painted with a thin slip of clay and water
score with a knife
clay base
roll of clay
Base and uprights should be left to go rigid before attempting the join
smoothed into upright and base
scoring helps the two parts to bond

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Making things inspired by a visit to an historic site will require a knowledge of materials and techniques which can only be gained by previous experience. Measuring, marking out, cutting, shaping, joining slabs of clay, sections of card or making a wooden frame must be taught and can only really be learned by doing.

This Project File was created by Suzanne Spicer. A new teacher's guide *Design & Technology and the Historic Environment* is now available, see page 13 for details.

# Making the Most of Museums

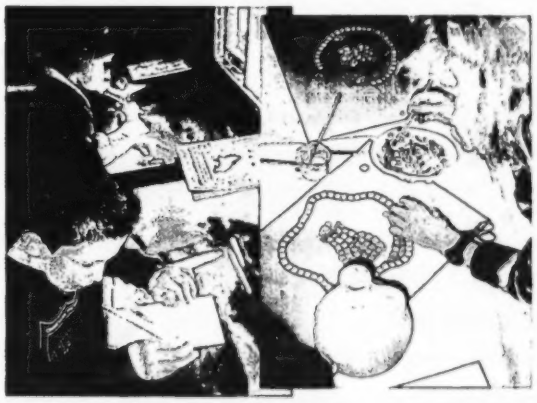
**One of the ways that English Heritage Education Service helps teachers to use the historic environment is to invite them, along with their pupils, to participate in free workshops on site. We recently staged a series of workshops around two significant national events - 'Museums Week' and the English Heritage Wallpainting exhibition *Our Painted Past* which toured several sites throughout the country.**

The aim of these workshops was to show:

- how museum collections can be used as a stimulus for artwork
- how artwork can be used to support learning in history
- how the production of artwork can be used as a means of presenting findings and communicating information.

Although they give pupils a rewarding and enjoyable learning experience, they really aim to demonstrate, through active participation, how teachers themselves can carry out similar workshops after a site visit.

As expected, these workshops were oversubscribed. However, many were documented in order to show other teachers what could be achieved. Summaries of many of these workshops are outlined below.



For demonstration purposes, all workshops took place in the museum or on site. However, it is assumed that most teachers would carry out the production of artwork back in school.

## Making mosaics

At this Roman site is a series of mosaics. The museum there also contained many domestic artefacts and a handling collection. As part of their preparatory work in school pupils had been given specific themes to research in the museum. This involved making sketches of appropriate objects. Later, they used one of their drawings to form the centre of a mosaic. The borders and background were then decorated with patterns copied or adapted from the mosaics on the site.

## Fabulous fabrics

In the museum of this abbey are a number of carved grave slabs and tomb covers. They provided a wealth of information about medieval and early-Tudor costume and armour. The figures and their surrounds were finely decorated, providing the stimulus for these large and colourful fabric paintings. This activity can easily be used or adapted after a visit to any church or cathedral.

## Friezes and collage

The museum at this Roman site has an extensive collection of altars, dedication inscriptions, statues and decorative building elements, all at an accessible height for even the smallest of pupils. They formed the core of a workshop which looked at the content and symbolism of carved and sculpted decoration. It began with discussion, storytelling, based around mythological figures, and drawing, Then groups of pupils constructed their own frieze using simple construction and collage materials. When dry, their work was sprayed with a stone-effect paint.

## Stencil painting

The wallpaintings in this medieval hall contained trees, flowers and plants which had been applied by stencilling. This workshop began by getting pupils to isolate and sketch individual features. Then, they drew

plants and trees in the garden around the hall and copied designs of flowers and plants featured on surfaces and objects elsewhere in the building. These drawings were then made into paper stencils and used to produce wall hangings, emulating the medieval method of decoration.

## Textures and tones

At this castle virtually all traces of the wallpaintings have now disappeared. It was therefore the textures and colours of the remaining stonework which provided the starting point for this workshop. Pupils recorded the textures of various building materials by taking rubbings using coloured pencils, pastels and wax crayons. Different colours and tones were achieved by overlaying many colours and by mixing media. The resulting effects were cut up into shapes to create collages representing different areas of the castle.

## Fresco work

The fresco technique of wallpainting involved painting onto wet plaster. The design would have been drawn onto paper or parchment first and then transferred onto the wall by scoring through the paper onto the wet plaster. This workshop used the same technique. Pupils' drawings were scored onto squares of wet plaster. The scored lines were filled in with black ink to highlight the image and then the design was overpainted in gold, a colour often used in medieval wallpaintings.

## Wonderful wallhangings

The carved wooden panelling, cast iron firebacks, ornately stuccoed ceiling and elaborate furniture in this seventeenth-century house was the focus for this wallpainting workshop. After recording important details, the whole class collaborated on the production

of a very large wallhanging recording aspects about the owner and his life. On a large piece of cloth pupils drew a portrait of the figure and surrounded it with imagery depicting his life. The borders were filled with decorative motifs taken from pupils' observations around the house. Pupils then blocked in their drawings on the cloth using very thick black paint mixed with glue.

*David Walmsley*
*Education Officer, English Heritage*
*North East Region*

Fuller accounts of these projects and many others feature in our new teacher's guide to *Art and the Historic Environment*, now available price £6.95 inc p&p. For full details see page 13

# The Tibshelf Apollo

**How do you engage younger pupils with traditional painting and the history of art, particularly in an area with little access to art galleries and artists? Tibshelf Town End Junior School in North Derbyshire found out recently, when they took part in an artist residency programme organised by Junction Arts in partnership with English Heritage.**

As previously featured in Heritage Learning 14, English Heritage has organised a special touring exhibition *Our Painted Past*, focusing on historic sites with wall paintings. During June, two classes of 9-11 year olds from Tibshelf Town End Junior School transformed part of their school into an installation based on the wall paintings at Bolsover Little Castle. Artist and art historian Jonathan Stephenson worked with the school and Junction Arts workers to write a programme of creative activity which has led to a permanent exhibition for the school including a four-foot-square oil painting, The Tibshelf Apollo. The wall paintings at Bolsover were created in the seventeenth century by local or imported painters, copying prints of Dutch and Italian paintings by such artists as Tiepolo, whose Apollo Sowing the Seeds of the Arts became the inspiration for The Tibshelf Apollo.

All Year 6 pupils and some Year 5 pupils, 63 in all, were involved. They made a research and sketching visit to the castle accompanied by Jonathan Stephenson. The composition and scale of the paintings was studied alongside the use of colour and texture and the significance of the subject matter. Pupils then worked with the artist for four days in school, working in small groups on the Apollo painting and other creative works focusing on themes such as Space and Earth, the Greek Gods and the Star Ceiling. These included nine 3D panels depicting the 'school muses', individual 'Modellos' or designs for a ceiling produced by each pupil on the theme of the planets, classical gods or 'school muses'; and a Star Ceiling installation in the school hall, for which each pupil produced a 'star' with a self-portrait. Alongside this is a painted motto taken from Leonardo da Vinci, *'They go not back who are fixed to a star'*. This ceiling could be added to in future by each new pupil in the school, thus becoming a permanent record of the changing school population.

**Painting the Planet and Muse backgrounds.**

The 18 panels were made so that they could be used as teaching aids around the school, as well as linking across different curriculum subjects. Maths concepts were involved in the scaling-up of drawings, research into the history and mythology of Greece was needed for the Muses panels and science was drawn in for the planets

JUNCTION ARTS

work. The Apollo painting itself was undertaken in oil-paints manufactured by the artist Jonathan Stephenson himself using traditional pigments and methods. He sketched out the composition, and the pupils worked in small groups of three or four, under his supervision, to paint in specific areas. This followed the Renaissance studio approach of the master and assistants likely to have been followed by the Bolsover Castle painters. Jonathan painted in the fine details to finish off the work, which now hangs in the school hall. Some of the work was also recently shown at the successful Children's Festival which was held at the castle in July.

*Tina Glover*
*Director, Junction Arts*

**The Saturn plaque being completed.**

The project was funded by English Heritage to demonstrate how the castle, and by extension other historic sites, can be used as a creative environment. Work created by pupils will be displayed at Bolsover in October alongside the *Our Painted Past* exhibition which will be on from 9-31 October. For further information about this project or the Junction Arts INSET programme telephone 01909 724665.

For details of how to book a free educational group visit to Bolsover Castle ring our East Midlands Regional Office on 01604-730325





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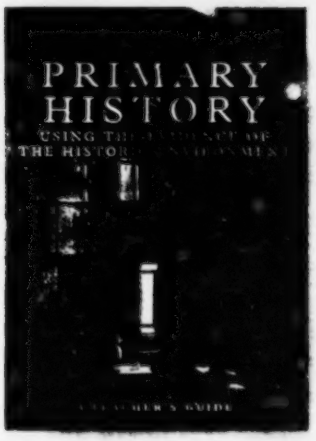


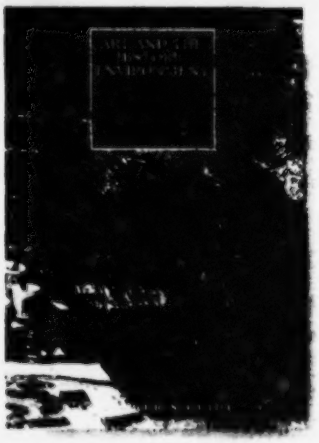

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See pages 3-5 for full details.

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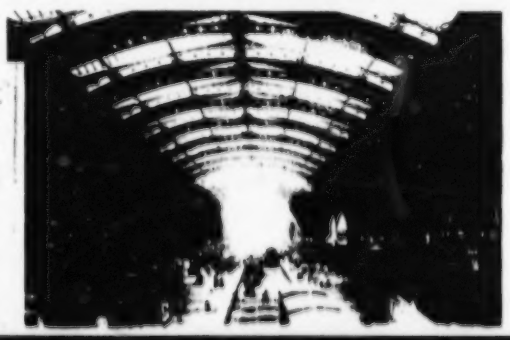

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## New Discovery Centre at Battle Abbey

The medieval gatehouse at Battle Abbey is home to a new interactive exhibition for educational groups. The Discovery Centre contains specially-designed activity areas aimed at a wide age range, but especially suitable for pupils aged 8-13. The 'build your own family tree' activity uses soft

floor cushions to help younger pupils understand the different relationships in a family, and so to comprehend the different claims to the English throne in 1066. Pupils can then move on to playing as Normans or Saxons in the board game based on the Battle of Hastings. A brightly-coloured model and plan helps children identify and position different parts of the abbey, and there are exhibits relating to the everyday life of the monks. Free teacher's notes provide the background to the activities and suggestions for how to prepare pupils and to develop the themes back at school.

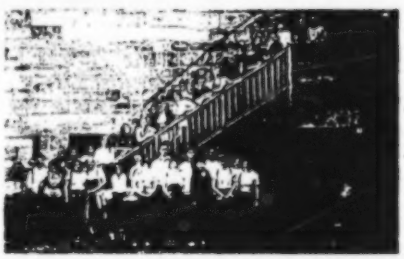
***For further information on pre-booking contact Educational Bookings, South East Region, tel 01732-778027.***

## Help your child to discover.. Roman Britain

English Heritage is delighted to be working with QCA and DfEE on a new initiative to encourage parents of primary school age children to support their work in school. This initial advice leaflet is being trialled in the north east during the Autumn, which will be widely distributed through English Heritage sites, libraries and museums. A series of parents' leaflets is then intended to follow in the New Year and will be supplemented by further information on a special DfEE Parents Centre website at www.parents.dfee.gov.uk\discover

***If you would like a copy of this leaflet, please ring us on 020-7973 3442***

# NQTs in the North



English Heritage Education Service staged the third annual course for newly-qualified teachers in June. The fully-booked course attracted fifty teachers from around the country, who worked alongside six tutors from the Education Service. They spent three days, based at the University of Northumbria, developing practical ways of using historic sites to support work, not only in history, but in many other subject areas.

***To register interest for next year's course please contact English Heritage Education Service on 020-7973 3442.***

## Westcountry News

New free eight-page booklets have been produced for Gloucestershire Long Barrows and Totnes Castle and Town, where a teacher's open day is planned for November.

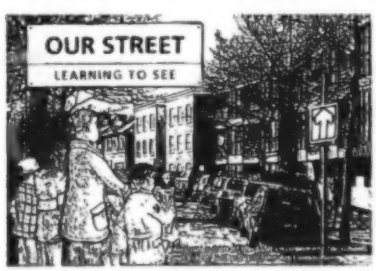
***For further details ring our South West Region on 0117-9750729.***

## Young Archaeologist of the Year Award

What do your pupils think is important about the last 2,000 years? By designing a stained glass window relating to the Millennium they could win one of a host of prizes being offered by the Young Archaeologists' Club, who will also feature winning designs in their magazine. Entry is open to everyone aged 9-16 with a closing date of 30 November 1999.

***For full competition details contact Young Archaeologists' Club, Bowes Morrell House, 111 Walmgate, York YO1 9WA. Tel. 01904-671417***

## Our Street - Learning to See




This extremely useful 28-page colourful booklet aimed at Key Stage 2 pupils is now available free from The Royal Fine Art Commission. It is based on an award-winning entry to their 'Learning to See' scheme for student teachers, written by students at Cheltenham and Gloucester College of Higher Education. Taking as its subject a single street, any street, it sets out to encourage children to think about the built environment in their city, town or village. Using a range of activities, children will learn to look closely, to analyse what they see, and to make judgments, using literacy and numeracy skills which they have gained in the classroom.

***Free copies can be obtained from The Royal Fine Art Commission, 7 St James's Square, London SW1Y 4JU. Tel 020-7839 6537.***

## The Schools resources exhibition

**Come along and see our latest resources on stand number 16 at this major new exhibition which will be held at the Barbican Exhibition Centre, London from 11-13 November.**

# REVIEWS

## Hunt the Daisy: The Living Churchyard and Cemetery Pack

The Arthur Rank Centre, National Agriculture Centre, 1998
£4.95

This pack is aimed at teachers and youth leaders providing them with resources and ideas for use in their local churchyard. It hopes to give young people an appreciation of nature and the importance of conservation, whilst gaining a respect for the dignity and peace of such places.

The pack is in two sections. There are eighteen photocopiable worksheets for Key Stage 2 pupils to complete introducing them to different aspects of a churchyard from the history of the church to its wildlife. Pupils are encouraged to investigate the grassland habitat and the trees - to discover different types of grass; to identify different species of tree; to understand what food chains and webs are present; to identify which minibeasts live in the grass and to look at the lichens growing on the headstones. Some of the worksheets deal with how a churchyard is managed and why it is a special place of peace.

In the second section are notes for Key Stage 2 teachers giving practical advice on making a visit to a churchyard. It also outlines each of the pupils' worksheets and gives additional supportive ideas. This pack would provide a good starting point for a study of your local churchyard. It could form part of a local study in history or an environmental project involving science and geography. The issues of conservation and management, as well as encouraging pupils to understand the special atmosphere of a churchyard, can contribute to RE and citizenship education.

Available from The Living Churchyard and Cemetery Project, The Arthur Rank Centre, National Agriculture Centre, Stoneleigh Park, Warwickshire CV8 2LZ Tel: 01203 696969.

*Suzanne Spicer*
*Education Officer, English Heritage*
*West Midlands Region*

## Historical Costumes in a Hurry - Roman, Anglo-Saxon and Viking Children's Costumes

by Jean Campbell
First and Best in Education Ltd, 1999 ISBN 1-860-835-65-1
£14.95

This book is very versatile as it is written in such a way that teachers, parents and children can use it; it caters both for those who are not good at needlework and those who are more competent and the costumes can be as cheap or as expensive as you wish to make them. There is a chapter covering each period - Roman, Anglo-Saxon and Viking and each chapter is subdivided into sections.

Section A provides background information on the costume contrasting what the ordinary man, woman and child wore with the clothes of nobles of the time. Section B gives instructions on how to actually make a girl's and a boy's costume for both an ordinary and noble person. This is divided into 'Can't Sew, Won't Sew' ideas which involve pinning and glueing garments as well as 'Can Sew, Will Sew' patterns for those who feel more able. Even the patterns that involve sewing are very simple and easy to follow. All pattern measurements are given in centimetres and inches and are based on the average measurements of an eight year old. Section C follows up with a brief history of the period being studied.

PALLA

The book is illustrated throughout with black and white line drawings which help to explain what the key 'look' of each period was and once you have achieved that the imagination does the rest! Also the information on accessories like jewellery and shoes and details like hair styles enable you to create the right 'look' effectively with a minimum of effort.

There are many handy tips which will help you to make costumes cheaply - what kind of materials are suitable to collect and where to source them for example household curtains, sheets, discarded adult clothing; items from charity shops, jumble and car boot sales which can be used as accessories. This informative and inventive book would be a useful addition to the school library.

Available from First and Best in Education Ltd, Hamilton House Group, Earlstrees Court, Earlstrees Rd, Corby, Northants NN17 4AX. Tel 01536-399011 or Email FirstBest9@aol.com

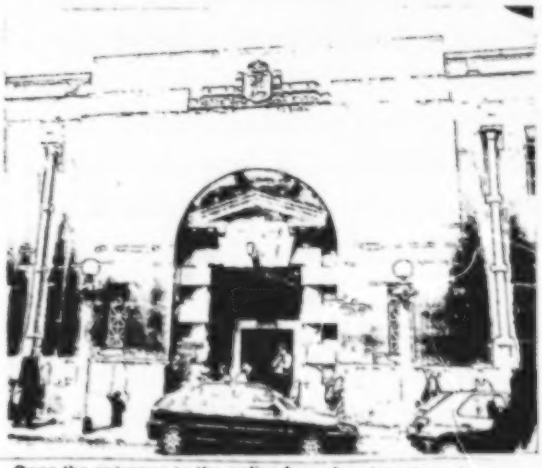
*Coral Sealey*
*Assistant Education Manager,*
*English Heritage*

# Streetwise

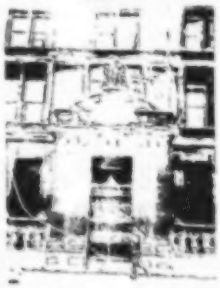
Streetwise investigates the clues to the past that can be found in the streets near your school!

# Law and order

**There are clues to the business of law and order in every local area. Many old police stations and law courts were built in a very impressive style to emphasise their authority and importance. But some may now wear various disguises! If you look closely around where you live you can spot examples like these.**



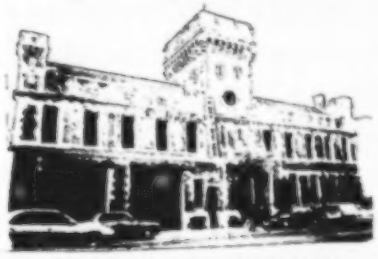
Once the entrance to the police force headquarters. Note the imposing entrance and solid door.



The old street entrances of this Magistrates Court and police headquarters have very grand designs.

Many town and city centre police stations are based on Bridewell Street. 'Bridewells' were originally houses of correction or jails for the poor set up by town and county magistrates in Tudor and Stuart times.

Only the gatehouse now survives of this old jail, where convicted criminals were executed until about 1860. There was a flat roof and a trap door used for public hangings.



Old fire stations are often easy to spot because of the very large doors. This is a combined police and fire station.

Some old official buildings have now been adapted for more modern uses. This was once a police station but has been converted into a private house.

This medieval Guildhall contains a number of specialist courts. The stone carving outside clearly shows the type of activity still going on inside.

Jail Ferry Suspension Bridge, erected in the 1830s, replaced a boat service that used to run prisoners back and forth across a river.





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